

Doing Women's Film and Television Histories III: Structures of Feeling

**The Third International conference of the Women's Film and Television History
Network: UK/Ireland**

Organised by the UK Arts and Humanities Research Council funded project,
'Women's Work in British Film and Television'.



Connie Willis (seated) on the set of 'The Man Who Knew Too Much' (1956)
Photo courtesy of The Cinema Museum

Wednesday 18 – Friday 20 May 2016
Phoenix Cinema and Arts Cinema, Leicester, UK



Arts & Humanities
Research Council



Phoenix

About the Conference

Building on the success of the previous two 'Doing Women's Film and Television History' conferences, this three-day international conference will bring together academics, archivists, curators and creative practitioners to explore current developments in researching and interpreting the history of women's activity in and around cinema and television.

The central theme of this edition, 'Structures of Feeling,' is derived from the work of Raymond Williams on social change, and commemorates the 40th anniversary of the 1975 publication of *Patterns of Discrimination Against Women in the Film and Television Industries* by the Association of Cinematograph, Television and allied Technicians (ACTT) union's Committee of Equality. Such reports are invaluable because they identify the ways in which women's work in 'below-the-line' roles have been undervalued as well as highlighting the policies, practices and assumptions of the industries that keep gendered hierarchies in play. Crucially they also make visible the largely 'invisible labour' of cinema and television that is carried out by women.

While these 'jumping-off' points explore women working in UK production contexts, *Doing Women's Film & TV History III*, like its predecessors, is *international* in scope and the conference will explore the 'structures of feeling' of women working in different national systems of film and television production across diverse historical periods. The conference will also address the various critical and historiographic tools that can be utilised to bring women's 'structures of feeling' in film and television history to view.

About the Conference Organisers

Vicky Ball is Senior Lecturer in Cinema and Television Histories, De Montfort University. She has published articles on gender and British television drama and is currently writing a book about the British female ensemble drama (Manchester University Press, 2017). She is co-investigator on the AHRC funded project 'Women's Work, Working Women: A Longitudinal Study of Women Working in the Film and Television Industries (1933-1989)' and a member of the Committee of the Women's Film and Television Histories Network: UK/Ireland.

Melanie Bell's principal research interest is the relationship between gender and film, with an emphasis on production and representation. Within the context of British film and cinema she is interested in women's involvement in the production process and questions of agency, authorship, gender and production cultures, and textual femininities/screen representations of women. She has published on these topics in the *Historical Journal of Film, Radio and Television*, *Feminist Media Studies*, *Women's History Review* and the *Journal of British Cinema and Television*. Her recent monograph *Julie Christie* examines questions of performance, creative labour and feminism in the actress's films (BFI-Palgrave, 2016). Melanie is currently Principal Investigator on a major AHRC-funded study 'A History of Women and Work in the British Film and Television Industries, 1933-1989', and work as Associate Professor in Film and Media at the University of Leeds.

Laraine Porter is Senior Lecturer in Film Studies at De Montfort University, where she is also PI on a major three-year AHRC project, 'British Silent Cinema and the Transition to Sound: 1927-1933' in partnership with the University of Stirling. Her current research interests are linked to the project and include cinema technology, labour relations and the re-organisation of the industry and production practices during the transition. Her key focus is on the effects of new sound technology on personnel; performance and performers, music and musicians along with the shifting aesthetics and styles of British cinema and the specific impact on women both in front of, and behind the camera. She has written on women cinema musicians and personnel in this period. Laraine is also the director of the British Silent Film Festival, which has been running since 1998 in association with the BFI and which seeks to bring British cinema before 1930 back into the public domain and promote academic and historical research into this field. She has co-edited several volumes on British silent cinema and is currently a co-editor on the forthcoming Routledge Companion to British Cinema. Her professional background is in cinema exhibition and she was the Director of Broadway Media Centre in Nottingham between 1998 and 2008 prior to her move into HE.

About the Project

Doing Women's Film and Television History III: Structures of Feeling is organised by the UK Arts and Humanities Research Council funded project, 'Women's Work in British Film and Television'.

This 3.5 year AHRC-funded project (2014-2017) is a collaboration between the Universities of Leeds and De Montfort, and works in partnership with BECTU, the film and television union for the UK, and the BUFVC. Its principal aim is to research, record and assess the economic and creative contribution women made to British film and television production, between 1933 and 1989. It uses a range of print and oral sources including oral history material, union membership data, trade journals and personnel and production files, held at a number of national and regional archives and libraries including the BFI, the BBC, the British Library, and Feminist Archive North amongst others.

The project's research has five elements: a survey of the numbers of women in the industries, and the range of roles in which they were employed; an assessment of women's experience of working in the industries; case studies of several industry grades within selected production areas; a database of union membership records and a contextual website hosting new oral history interviews, produced in collaboration with the BUFVC, and an oral history learning resource to be used by the union in their training sessions.

What is the value of this research?

The research documents aspects of film and television history about which little is known, and takes seriously women's work and contribution to cultural production. It creates a body of knowledge which intervenes in on-going debates in film and television studies, production studies, labour history and gender studies concerning, eg, the organisation of work, creative labour, media archaeology, film historiography, gender and cultural production, and archiving. This will have a wider impact on both the study of film and television and our understanding of the role of women in twentieth-century society and its creative industries.

Although historical in focus the project asks: what kind of wider impact on current working practices might follow from its research? The UK has the largest creative sector within the European Union and its industries are major employers. Recent government-commissioned reports however have highlighted the small numbers of women in senior roles and the high attrition rate of the female workforce over thirty-five years of age. What are the reasons behind this? How could the situation be changed? The project's research brings into focus how employment pathways, traditions and cultures have developed over time. Knowing more about what these were like in the past will help us to understand their legacies and their impact on women working in film and television today. Through this history the project will provide an important body of evidence that directly connects the current experience of women with their predecessors. The project will have significant public benefit, particularly for women currently working in film and television as the sector's freelance nature makes it difficult for them as individuals to address structural inequalities. By documenting the historical realities of gendered pathways and working practices, and supporting stakeholders such as the UK-based Women in Film & Television and BECTU in their use of this evidence, the project's research will intervene in ongoing debates about women and the media and create real pressure for change.

We are Dr Melanie Bell (Principal Investigator), Dr Vicky Ball (Co-investigator), Sue Bradley (Research Associate in Oral History) and Frances Galt (PhD student).

Our project partners are BECTU (Broadcasting, Entertainment, Cinematograph and Theatre Union) whose archive is providing us with important sources, and the British Universities Film and Video Council, which is producing a database and web-resource that will make the materials we produce available to others.

Women's Work in British Film and Television is funded by the Arts and Humanities Research Council. It is a collaborative partnership between the University of Leeds and De Montfort University and will run from January 2014 to June 2017.

About the Women's Film and Television History Network: UK/Ireland

The WFTHN are a group of researchers, teachers, archivists, collections managers, students, professionals, and enthusiasts engaged in exploring the contributions women have made to the emergence and development of film and television.

We have come together to form the *Women's Film & Television History Network-UK/Ireland* as a means of encouraging, supporting and disseminating research into women's participation in screen media, and exploring their wide range roles, including:

· scriptwriting · producing · directing · designing costumes, sets, props · acting, dancing, singing · cinematography · sound design & recording · editing · music · distributing · trade reviewing · exhibition & cinema managing · audiences & fans · journalism, criticism.

By raising the visibility of women's present and past relationship to cinema and television we aim to:

- ensure women's work is recognised in the writing of screen histories.
- make a case for the preservation and availability of women's films and television programmes
- increase programming choice in film theatres, television channels, DVD outlets
- encourage new approaches to film and television that are sensitive to gender, class and race
- impact on the teaching of screen media in schools and colleges
- raise the aspirations of young women who might seek careers in the media.

WFTHN focuses on British and Irish women working in the UK/Ireland or abroad and on overseas women working here. It is affiliated to *Women & Film History International* and encourages British and Irish contributions to international initiatives such as the *Women Film Pioneers Database*, the biennial international *Women and Silent Screen* conferences and the women's television conference, *Consoling Passions*.

WFTHN is not based in a single institution but collaborates with a range of professional and academic organizations, archival collections and websites relevant to women's filmmaking and television production such as the *Women and Silent British Cinema (WSBC)* website, *Screenonline*, the *British Film Institute*, *The Women's Library*, *WiFT (UK)* and so on.

Further details about the network and its activities can be found on their website:
<https://womensfilmandtelevisionhistory.wordpress.com/>

Doing Women's Film and Television Histories III: Structures of Feeling

Day 1
Wednesday 18th May 2016

- 09.30 **Registration** (*Foyer*)
 Refreshments (*Café bar*)
- 10.30 **Welcome and introduction** (*Cinema 1*)

 Melanie Bell (*University of Leeds*)
- 10.45 **Keynote 1: *Room at the Top: Women's Work and Women Working in Film and Television***
 (*Cinema 2*)

 Miranda J Banks (*Emmerson College*)

 Chair: **Laraine Porter**
- 11.45 **Panels 1**

A. WOMEN'S FILM & TV HISTORIOGRAPHY Room: Midland	B. NEGOTIATIONS & RESISTANCES Room: Cinema 1	C. WOMEN'S WORK IN FILM AND TV Room: Screening Room	D. GENDERED CULTURES OF PRODUCTION Room: Burton
A1. <i>Publicity, Marketing and Paratexts</i> Chair: Phyll Smith	B1. <i>Strategies of Female Film-making I</i> Chair Marc David Jacobs	C1. <i>Studies of Performance</i> Chair: Steve Chibnall	D1. <i>Invisible Histories I</i> Chair: Melanie Bell
DIANE CHARLESWORTH (Lincoln) Using the autobiography in feminist television history research: a case study of the UK broadcaster Joan Bakewell, to investigate the politics of gender & the branding of persona.	ALEJANDRA ARMENDARIZ HERNANDEZ (Madrid) Female Authorship, Subjectivity and Body in Tanaka Kinuyo's <i>The Eternal Breasts</i> (1955)	ALICIA BYRNES (Melbourne) Abducting the Woman's Image: Scarlett Johansson's Masquerade in <i>Under the Skin</i>	HELEN HANSON (Exeter) Behind the Scenes, Below the Line: Female Sound Technicians, Creative Labour and Constraints in Hollywood's Studio System.
AGATA FRYMUS (York)	DELPHINE BENEZET (LSE)	ALISSA CLARKE (DMU)	LARAINÉ PORTER (DMU)

The Real Meaning of 'Temperament': Jetta Goudal vs. Hollywood	Feeling, Filming, and Producing Images of Women, the Case of two seasoned Filmmakers (focusing on Agnes Varda and Claire Simon)	An Iron Fist in a Velvet Glove: Celebrating Olivia de Havilland's Combined Acts of Suing, Skill and Award Winning Dramatic Clout	From silence to sound; women working on the transition to sound in the British Film Industry 1927-1933
RONA MURRAY (Lancaster) 'It's my nature, I can't help myself to be outrageous sometimes.' (Jane Campion: DVD Commentary). What can modern women filmmakers <i>do</i> with the paratext?	ALEX DAVIS (New York Univ.) The Art of the Ludic Digression: Agnès Varda at Play	ELINOR PARSONS (DMU) 'speak as small as you will': playing the women's parts in Peter Hall's <i>A Midsummer Night's Dream</i> (1968)	EMMA SANDON (Birkbeck) Women engineers at the BBC in the post-war period
SHELLEY STAMP (California) Film Noir's 'Gal Producers' and Its Female Market		JENNIFER VOSS (DMU) "The Hardest Working Girl in Hollywood": Clara Bow, Louise Brooks and the Welfare of the Performer	INGRID STIGSDOTTER (Stockholm) "The unerring judgment of a woman": silent film exhibition, gendered expectations, and the campaign for women's rights in Sweden

13.30

Lunch (*Café bar*)

14.30

Panels 2

A. WOMEN'S FILM & TV HISTORIOGRAPHY Room: Screening Room	B. NEGOTIATIONS & RESISTANCES Room: Cinema 1	C. WOMEN'S WORK Room: Midland	D. GENDERED CULTURES OF PRODUCTION Room: Burton
A2. <i>Fan Cultures</i> Chair: Christine Gledhill	B2. <i>Strategies of Female Film-making II</i> Chair: Delphine Benezet	C2. <i>Women Pioneers of British Television</i> Chair: Vanessa Jackson	D2. <i>Invisible Histories II</i> Chair: Melanie Williams
DIANA ANSELMO-SEQUEIRA (Pittsburgh) Fan Crafts as Affective Labor: Unearthing the Contributions of Young Female Audiences to America's Early Film	ILARIA A. DE PASCALIS (Bologna) <i>The Wonders of Girlhood: Negotiating Female Subjectivity in the 1990s Italy</i>	LEZ COOKE (Royal Holloway) <i>Julia Jones and Home and Away</i> (Granada, 1972)	STEVE CHIBNALL (DMU) Twirling the Baton for the Publicity Corps: British Cinema's Drum Majorettes

Industry			
ANNIE FEE (UCL) The Cinema Girl: Fandom, Serial Culture and Local Celebrity in 1920s Paris	MARC DAVID JACOBS (Independent scholar) Co-réalise-moi: Films with Multiple Female Directors and Their Depictions of Credible Female Characters	BILLY SMART (Royal Holloway) Pat Hooker: Writing for Television in the 1970s	ROSEMARIE FERNANDEZ DAY (Kent) 'Living the British costume drama: Female foreign practitioners breaking through'
ELLEN WRIGHT AND PHYLL SMITH (DMU/UEA) Tijuana Bibles and the Pornographic Re imagination of Scandalous Female Film Stardom	URSULA-HELEN KASSAVETI (Univ. of Patras) Womanhood at its best: the melodramatic world of Rena Galani	NON VAUGHAN WILLIAMS (Swansea) 'Structures of Feeling' within public service broadcasting in Wales: Nan Davies' experience at two BBC centres – Bangor and Cardiff	ELISA UFFREDUZZI (Florence) Stacia Napierkowska: the Choreography of a Stunning Career.
CANAN BALAN (Istanbul Sehir University) A Literary Feminist Experience of Silent Cinema: The Case of Halide Edip	GINA MARCHETTI (Hong Kong) The Feminine Touch: Chinese Soft Power Politics and Hong Kong Women Filmmakers		HELEN WARNER (UEA) Below-the-(hem)line: Creativity and Authorship in Costume Design

16.15

Plenary 1: *Costume: Women, Work and History*
(Cinema 1)

Lezli Everitt, Costume and Wardrobe Training Skills, BECTU
Learning Organiser

Tamar Jeffers McDonald, University of Kent

Keith Lodwick, V&A Museum

Chair: **Melanie Bell**

17.30

Refreshments (*Courtyard suite*)

18.00

Real Illuminators: Scotland's Pioneers of Documentary Filmmaking
(Cinema 1)

Screening plus Q&A chaired by Shona Main (Film-maker) with Jenny Brownrigg (Glasgow School of Art) and Sarah Neely (Stirling).

20.00

Conference Reception and Buffet Supper (*Courtyard suite/café bar*)
Publication announcements

***Doing Women's Film History* (Christine Gledhill and Julia Knight)
'Activism, Agency, and Authorship: Exploring Women's Film History',**

Special issue of *Feminist Media Histories* (Despoina Mantziari, Yvonne Tasker and Melanie Williams)

***Feminist Media Histories* journal (Shelley Stamp)**

**Day 2
Thursday 19th May 2016**

8.30 Tea and coffee (*Caf  bar*)

9.00 **Panels 3**

A. WOMEN'S FILM & TV HISTORIOGRAPHY Room: Cinema 1	B. NEGOTIATIONS & RESISTANCES Room: Screening Room	C. WOMEN'S WORK Room: Burton	D. CULTURES OF PRODUCTION Room: Midland
<i>A3. Doing Feminist Archive Research</i> Chair: Yvonne Tasker	<i>B3. Making and Telling Other Stories</i> Chair: Jilly Kay	<i>C3. Forgotten Pioneers</i> Chair: Eylem Atakav	<i>D3. Invisible Histories III</i> Chair: Christine Gledhill
HANNAH HAMAD (UEA) Mary Stott, 'Women in Media', and the Emergence of Feminist Media Studies in the UK	HANNAH GRAVES (Warwick) Recovering Jane White's <i>Pinky</i> (1949)	MONICA DALL'ASTA (Bologna) Teresa Mattei and the "cinema made by the children"	SARAH ATKINSON (Kings) Digital Imaging Women and the feminized labour of contemporary film production
SARAH HILL (UEA) (In)visible Women? Researching Amateur Women Filmmakers Extended paper, including a selection of films from the Women Amateur Filmmakers in Britain archive collection'	GIULIANA MUSCIO (Padua) Red-Headed Rebel: Nancy Savoca on women, race and class	CHRISTINA LANE (Miami) Researching Joan Harrison: Facts, Figments, Fictions, and the Phantom Lady	KATIE BIRD (Pittsburgh) "Inherent Sensitivity": Negotiating Gendered Discourse in Women's Steadicam Practice
MELANIE WILLIAMS (UEA)	SALLY SHAW (Portsmouth)	EMILIANA LOSMA (Independent scholar)	DALILA MISSERO

Reading the costume sketch: interpretative challenges	'I can't see it happening with British money unless I make <i>Five Weddings and a Funeral</i> ': negotiating a working life in radical black film and popular British television – the case of Ngozi Onwurah.	The Italian Silent Divas: whores or intellectuals?	(Bologna) Titillating cuts women editors of Italian popular genres
		ISABEL SEGUI (St Andrews) The role of the wife-producer in the andean cinematic practices: the case of beatriz palacios	

10.45 Tea and coffee (*Café bar*)

11.15 **Keynote (2): *Gender and Seriality: A Reconsideration***
(*Cinema 1*)

Michele Hilmes (*University of Wisconsin-Madison*)

Chair: **Janet McCabe**

12.15 **Plenary 2: *Women's Work in the British Film and Television Industries*** (*Cinema 1*)

Kate Elliott (Training Officer, BECTU)

Sara Putt (Managing Director, Sara Putt Associates)

Deborah Williams (Diversity Manager, BFI)

Chair: **Lizzie Thynne**

13.30 Lunch (*Café bar*) & **Meeting of the WFTHN: UK and Ireland**
(*Cinema 1*)

14.30 **Panels 4**

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	C. WOMEN'S WORK	D. GENDERED CULTURES OF PRODUCTION
Room: Screening Room	Room: Cinema 1	Room: Burton	Room: Midland
A4. <i>Constructing Alternative Histories</i>	B4. <i>Challenging Male Authorship</i>	C4. <i>Documenting Women's Film and Television History</i>	D4. <i>Gender and Television Production</i>
Chair: Julia Knight	Chair: Billy Smart	Chair: Alissa Clarke	Chair: Lez Cooke

PAULA BLAIR (Lancaster) Mary Harron's Underground: Redressing Women's Histories in <i>I Shot Andy Warhol</i> (1996) and <i>The Notorious Bettie Page</i> (2006)	LAURA E. FELSCHOW (Univ. of Texas at Austin) Invisible Women Gender & Production in the Superhero Genre	EYLEM ATA KAV (UEA) Growing Up Married: Representing Child Brides on Screen. Extended paper, includes extracts from Eylem's documentary <i>Growing Up Married</i>	KIM AKASS AND LYND S AY DUTHIE (Hertfordshire) The Politics of Mothering and Production Cultures
NAOMI BOLSER (Leeds) Is there a tradition of women's independent moving image practice? An exploration of practice and archive as social history	LORNA JOWETT (Northampton) Breaking Into the Boy's Club: <i>Doctor Who</i> and the Gendering of TV Production	CRISTINA FORMENTI (Milan) Female Animated Realities: The Work of Sheila Sofian	JUDITH JONES (Manchester Metropolitan University) Granadaland – a land of equality?
RACHEL FABIAN (California) "What Are We Left With?": The London Women's Film Group and the Legacies of 1970s Collective Media Production	LISA W. KELLY (Glasgow) 'Sometimes it's hard to be a woman': <i>Nashville</i> as 'Quality TV' or 'Sudsy' Drama?	MARGHERITA SPRIO (Westminster) Negotiating Femininity and Feminism Through Carol Morley's <i>Dreams of A Life</i> (2011)	NATALIA MARTINEZ-PEREZ (Madrid) A maverick scriptwriter: Lola Salvador in the Spanish Television History.
INGRID RYBERG (Stockholm) State feminism and film feminism in Sweden in the 1970s and 1980s	PHYLL SMITH (UEA) Who was that Masked Woman? Female agency and anonymity in <i>Zorro's Black Whip</i> (1944).	AMANDA EGBE (Bedfordshire) Mnemosyne Moving Image Archive: Ethics and assemblage as a radical archival practice	FIONA PHILIP (Leeds) Online Structures of Feeling?: The <i>Yarn</i> Platform and Doing Women's Film and TV History, Digitally

16.15

Keynote 3: *Calling the Shots: Constructing Histories of Contemporary Women Filmmakers in the UK*
(Cinema 1)

Shelley Cobb (University of Southampton)

Linda Ruth Williams (University of Southampton)

Chair: **Yvonne Tasker**

- 17.15 **Refreshments** (*Courtyard suite*)
- 17.45-19.15 **Celebrating Women’s Work in ‘Below-the-Line’ Roles: “*The Right Place*”: *Women in West London Film Laboratories, 1960-2000*’ (Dawson & Holmes, 2016)**
- Q&A with film-makers Andrew Dawson** (*University of Greenwich*)
 and Sean P. Holmes (*Brunel University*)
- Chair: **Melanie Bell**
- 19.30 **Conference Dinner** (*Chutney Ivy Restaurant*)

Day 3
Friday 20th May 2016

8.30 Tea and coffee (*Café bar*)

9.00 **Panels 5**

A. WOMEN'S FILM & TV HISTORIOGRAPHY	B. NEGOTIATIONS & RESISTANCES	D. GENDERED CULTURES OF PRODUCTION I	D. GENDERED CULTURES OF PRODUCTION II
Room: Midland	Room: Cinema 1	Room: Burton	Room: Screen Room
<i>A5. New Directions in Archival Research</i>	<i>B5. Feminist Film-Making since the '60s</i>	<i>D5. Patterns of Discrimination</i>	<i>D6. Patterns of Discrimination</i>
Chair: Ellen Wright	Chair: Janet McCabe	Chair: Nathalie Wreyford	Chair: Shelley Cobb
SUSANNE ELLIS and PHYLL SMITH (Grimsby Library/UEA) Chocolate sellers, clerks and movie palaces in a subordinate industry: Women's work and descriptions of cinema in the 1911 census	MARIA FOSHEIM LUND (Nat. Library of Norway) Anja Breien: The Ambivalent Auteur	BARBARA EVANS (York Univ. Toronto) Breaking the Pattern: The Struggle for Equality in the Film and Television Industry	SARAH ARTT (Napier) The Problem with Potter, Denis, Varda and Campion
CHRISTOPHER NATZEN (National Library of Sweden) What is worth saving? Archival principles and female cinema musicians in Sweden during the silent film era	INGRID HOLTAR (Trondheim) "Wives and husbands and what else?"	FRANCES GALT (DMU) <i>Patterns of Discrimination against Women in the Film and Television Industries</i> Report (1975): A Historical Context	HOLLY AYLETT (MLU/Birkbeck) Where are the Women Directors in Europe?
LISA STEAD (Exeter) Archiving star labour: framing Vivien Leigh	EMY TAKADA (Pittsburgh) Ana Carolina Teixeira's <i>Das Tripas Coração</i> : Resisting Marginalization Through Metatextual And Intertextual Dialogues	VANESSA JACKSON (BCU) Have the challenges facing women in television production become easier or more difficult over the last 50 years?	TAMARA COY (Kentucky Wesleyan College) Sexism, Misogyny and Discrimination Earns More: Searching for the Female Voice and Power in Hollywood and UK's Film Industry
HELEN WOOD and JILLY BOYCE KAY (Leicester) Commercial television culture, housewife-citizenship and gendered	SUE THORNHAM (Sussex) On the edge of <i>Chaos</i> : Structures of Feeling in Coline Serreau's <i>Mais</i>	JOY LEMAN (Independent Scholar) Television drama in Britain and France: a period of innovation and	HENRY K MILLER (Anglia Ruskin/Cambridge) Sunday Lady: In Defence of CA Lejeune

responses to the arrival of ITV in the Mass Observation archives	<i>Qu'est-ce qu'elles Veulent?</i> and <i>Chaos</i>	political pressure but not for gender roles	
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10.45 Tea and coffee (*Café bar*)

11.15 **Keynote 4: *Feminist Archives and Gender Trouble***
(*Cinema I*)

Kate Dossett (*University of Leeds*)

Chair: **Helen Wheatley**

12.15 **Plenary (3): *Tracing Structures of Feeling: Women's Work and
the Archives***

Nathalie Morris (*British Film Institute*)

June Givanni (*Pan African Cinema Archive*) and **Emma Sandon**
(*Birkbeck, University of London*)

Jane Gaines (*Columbia University*)

Chair: **Laraine Porter**

13.30 **Lunch** (*Café bar*)

14.30 **Keynote 5: *'Shrink-Wrapped Knowledge': Feminist
Historiography and Digital Archiving***

(*Cinema I*)

Melanie Bell (*University of Leeds*)

Chair: **Julia Knight**

15.30 **Closing Comments (Melanie Bell and Laraine Porter) and
Announcement of the Winner of Best Student Research Paper
(Christine Gledhill and Julia Knight)**

(*Cinema I*)

Keynote speakers

Miranda J. Banks

Room at the Top: Women's Work and Women Working in Film and Television.

Racial and gender inequity among creative and craft professionals within the film and media industries is often lamented by the press, by particular studios and networks, by guilds and associations, and by many media practitioners, themselves. The lopsided statistics attached to particular roles in media production has led to an increased gendering of specific professions. At one time, the role of producer was almost entirely dominated by men, but in the past three decades, it has become the most common leadership position for women to hold in Hollywood. This talk investigates the role of the producer, exploring how this position has been historically gendered, and asks the question whether undergraduate film and television production classes are mirroring these industry trends.

Melanie Bell

'Shrink-wrapped knowledge': Feminist Historiography and Digital Archiving.

Funded by the AHRC the 'History of Women and Work' project draws together a range of archival materials to recover women's economic and creative contribution to British film and television production in the period between 1933 and 1989. During these years the industry was heavily unionised and central to the research project are paper records held by the industry's union BECTU (specifically 67,000 union membership forms). These records are complemented by a collection of new oral history interviews with industry women conducted by the research team. A key output of the project is the creation of a permanent digital archive of both materials (paper and audio). This output and its availability to the wider research community is informed by the project's feminist commitment to recover, record and make visible the work done by women in the creative industries.

The historian Antoinette Burton has argued that archives often arrive in our sight-lines 'shrink-wrapped ... with little trace of how they were compiled, massaged and otherwise packaged for consumption' (2005). As a feminist scholar this was at the forefront of my mind when transferring the records from paper to digital. This process presented a number of challenges: should the data be cleaned and variations normalised? What are the ethics of using controlled vocabularies in this context? How can the essentially collaborative nature of oral history interviewing be reconciled with a responsibility to funders and a policy of open access? In working through these challenges I had to make a number of ethical, practical and methodological decisions. In this paper I reflect both on those decisions and the wider implications the digitisation process raises about the writing of history and the production of knowledge.

Shelley Cobb and Linda Ruth Williams

Calling the Shots: Constructing Histories of Contemporary Women Filmmakers in the UK.

This paper will engage with the vicissitudes of a historical project focused on the contemporary. *Calling the Shots: women and contemporary UK film culture, 2000-2015* is a major AHRC funded project encompassing a number of areas of enquiry, but two in particular are our focus here. First, the project is producing detailed reports on the number of women working on British films this century; second we are building a bank of practitioner interviews to form a recorded history of aspects of women's filmmaking today. With the former, we seek to construct an overview of and identify any patterns in women working in key roles during this recent period. The raw data is supplied by the BFI, and the date range and content are circumscribed by the institution's records and resources; in turn, their data is confined, in part, by what production companies can, will and won't report, and when they report it. We will discuss the difficulties in constructing this part of the contemporary history of women in 21st century British film as we have encountered several practical, theoretical and political issues that affect our ability to find the (few) women working in these roles during this period. With the latter, *Calling the Shots* draws on the long practice and theorization of interviews in oral history and ethnographic research, as we provide a space for women to discuss career arcs, key works and influences, and to respond to the gender and equality issues that circumscribe the project. Because our subjects are working filmmakers, these recorded discussions take place *in media res* - the interviews are open, self-narrated and unfinished working histories, and thus subject to the vagaries described by Alessandro Portelli, who sees oral historical work as ideally conveying "the sense of fluidity, of unfinishedness, of an inexhaustible work in progress". The sense of unfinishedness hovers over the quantitative research as well, and consequently, a complete view of constructing a contemporary history of women filmmakers in the UK is, of course, impossible. Through considering the project's processes and outcomes so far, we will grapple with some productive and interesting instabilities which emerge from our focus on the changing present and our search for what Barbara Klinger describes as that moment when 'the analysis can be ended appropriately; when the historian has secured the best possible explanation for the functioning of a historical moment'.

Kate Dossett

Feminist Archives and Gender Trouble

Histories of Feminist Archives and Women's Libraries in the West are often histories of progress which celebrate a radical heritage. In contrast to hierarchical depositories of knowledge such as state or national archives, Women's Libraries and Feminist Archives are often positioned as sites of creativity and inclusiveness. Yet the histories of the struggle to establish Feminist Archives and Women's Libraries in the West are also histories of conflict and exclusion which can reinforce, as well as trouble the idea of an essential gender identity and a 'radical' heritage. This talk draws on the Feminist Archives, Feminist Futures project at the University of Leeds to examine the historical processes through which Feminist Archives and Women's Libraries are able to operate simultaneously as producers and gatekeepers of knowledge and sites of inclusive creativity. Troubling the history of feminist archiving in the past helps us think about the future of feminist histories.

Michele Hilmes

Gender and Seriality: A Reconsideration.

It was not so very long ago that serial television drama occupied a lowly position in the Western critical hierarchy, reviled as lowbrow, addictive, melodramatic, and above all feminine, associated with the reviled daytime “soap operas” that had catered to a primary audience of women since the 1930s. This was a sphere of production also associated with female producers, where radio and later TV innovators like Irna Philips, Jane Crusinberry, Anne Hummert, and Agnes Nixon built up entertainment empires.

Yet today, the long-form television serial drama resides at the top of contemporary culture’s hit list, showered with awards and accolades, frequently praised as the format most conducive to narrative complexity, extended character development, deep emotional attachment, captivating to the point of “binge viewing.” Suddenly, everything that was bad about serial TV has become good again – and de-linked from its former association with “women’s culture.” How did seriality get so closely attached to the feminine during its early years; what held that gendered distinction in place; and what changed to allow long-running serial dramas to emerge from their feminized obscurity into the light of masculinized celebrity? By bringing together these two very different conceptions of serial drama, as well as the role that such “women’s programs” played in early feminist television analysis, I hope to spark a conversation that illuminates not only the specific qualities of the long-form serial drama but women’s troubled relationship with the broadcast medium over time.

Plenary speakers

Plenary 1: Costume: Women, Work and History

Lezli Everitt, Costume and Wardrobe Training Skills/ BECTU

Lezli has spent more than 40 years working in professional costume and wardrobe departments. She has headed costume and wigs departments at 69 Theatre Company (now The Royal Exchange Company), Northern Ballet, College of Music, Manchester University Theatre and Contact Theatre. She has also worked as a costume designer for Granada Television as well as working freelance as a costume supervisor, co-ordinator & costume standby for numerous film and television companies. With skills and experiences gained from her very varied career Lezli started Costume Wardrobe Training & Skills (CWTS) for costume professionals wishing to gain skills that further their career. She also runs a 'Finishing School' providing various flexible short courses giving the participants the knowledge to seamlessly join professional costume and wardrobe crews. Lezli has been an active union member her whole career, starting in the 1970s in theatres and 1980s when she was the NATKIE shop steward at Granada TV. She has since acted as Broadcasting Entertainment Cinematograph & Theatre Union (BECTU) Costume & Wardrobe Branch Chair and Secretary for many years. Always an advocate for equality, Lezli also works part time for BECTU as a Learning Organiser. This role enables her to help established practitioners and new entrants across the whole industry.

Tamar Jeffers McDonald, University of Kent

Tamar Jeffers McDonald is Reader in Film at the University of Kent. She is the author of *Romantic Comedy: Boy Meets Girl Meets Genre* (Columbia University Press, 2007) and *Hollywood Catwalk: Exploring Costume and Transformation in American Film* (I. B. Tauris, 2010). *Virgin Territory: Representing Sexual Inexperience In Film*, her edited collection on filmic presentations of virginity, was published in 2010 by Wayne State University Press. Her research interests include film costume, romantic comedy, performance and movie magazines, topics which coalesced in her 2013 publication, *Doris Day Confidential: Hollywood, Sex and Stardom*. This explored the myth of the 'forty year old virgin' attached to Day, locating its origins in the very movie magazines that condemned her for playing the role. Her most recent monograph is an in-depth analysis of *When Harry Met Sally...* published by the British Film Institute (2015).

Keith Lodwick, V&A Museum, London

Keith Lodwick is curator of theatre and film at the V&A Department of Theatre & Performance. Keith was co-curator of the V&A's major 2012 exhibition and international tour *Hollywood Costume*, which examined 100 years of costume design for film. Keith has contributed to the publications *Diaghilev and the Golden Age of the Ballet Russes* (2010), *Oliver Messel: In the Theatre of Design* (Rizzoli, New York, 2011), *Hollywood Costume* (V&A, London, 2012), *Alexander McQueen: Savage Beauty* (2015) and is contributing to the forthcoming *Vivien Leigh: Actress and Icon* (V&A/Manchester University Press, 2017). Before joining the V&A, Keith trained as a set and costume designer at Royal Central School of Speech and Drama, London. His theatre design work has been exhibited in *Time&Space* (Royal College of Art 1999), *2D>3D: Theatre for Performance* (Millennium Galleries, Sheffield 2002), and *Collaborators: UK Design for Performance* (Nottingham Trent

University 2007) for the Society of British Theatre Designers. Keith has recently curated the touring exhibition *Vivien Leigh: Public Faces, Private Lives*, which can be seen at Nymans (National Trust property) in West Sussex 1 June – 4 September 2016.

Plenary 2: Women's Work in the British Film and Television Industries

Kate Elliott, BECTU

Kate has had two distinctive careers within the creative industries. For twenty years she was a freelance costumier working in theatres throughout the UK and abroad. She believes passionately in improving working lives and changing them for the better, and was active for many years as a union representative in Broadcasting Entertainment Cinematograph & Theatre Union (BECTU), the media and entertainment union. For the last fourteen years Kate has been part of the training department of BECTU. She is currently the Training Officer, overseeing the development and delivery of a range of training for the creative industries, including union representatives courses and a freelance skills programme, aimed at helping freelancers into employment and keeping them in work. Kate is also responsible for the Women's Equality Committee of the union and their work around promoting gender equality. This latter role includes the planning and delivery of a regular women's conference, encouraging members of the union to get involved in campaigns aimed at supporting the female membership of BECTU and the wider industry.

Sara Putt, Sara Putt Associates

Sara Putt owns and runs Sara Putt Associates, an agency for technicians and production personnel based at Shepperton Studios. The company is now in its twenty-fifth year and represents some of the finest freelancers in the UK working in all areas of film and TV. Sara began her career in BBC radio and subsequently worked as a junior agent at French's actors' agency, and then as a production manager. In establishing her own agency in 1990 she filled a gap in the market, offering career management to sections of the freelance industry who had not previously been able to access representation. In 2008 Sara completed the BGP (Business Growth Programme) at Cranfield School of Management and in 2015 she was awarded her Graduate Diploma in Law. In 2012 Sara Putt Associates set up an in-house trainee scheme in order to nurture the next generation of freelance talent. The pilot scheme was so successful that subsequent traineeships have been funded by Creative Skillset. This has now expanded to include a Foundation Trainee Scheme which provides opportunity, support and encouragement to those joining the industry from less traditional backgrounds. For the last 5 years Sara Putt Associates have sponsored the Breakthrough Talent section of the BAFTA Craft Awards. Sara also sits on the BAFTA Board, The BAFTA TV Committee and chairs the BAFTA Learning and New Talent Committee. She has also just been elected Deputy Chair of Women in Film and TV.

Deborah Williams, British Film Institute

Deborah joined the British Film Institute (BFI) in June 2015 as the Diversity Manager, where she has been overseeing the implementation of the wide reaching diversity remit '3 ticks'. Prior to this she has worked as a programmer at Rich Mix and a programme Director at Shape. With over thirty years experience working as an artist, consultant and manager Deborah is an established leader in disability arts, playing a significant role in the implementation of the Disability Discrimination Act and Equality Act across the creative and

cultural sector. Deborah has also worked in several capacities for Arts Council England, as a relationship manager in the London Theatre Team and a senior officer for policy and research. In addition to this she runs Reality Productions, an independent production company based in London.

Plenary 3: Tracing Structures of Feeling: Women's Work and the Archives

Nathalie Morris, British Film Institute

Nathalie Morris is Senior Curator of the BFI National Archive's Special Collections. She has contributed to a variety of books, journals and online resources including *British Women's Cinema* (Melanie Bell and Melanie Williams, eds, Routledge, 2009), *Ealing Revisited* (Mark Duguid, Lee Freeman, Keith M Johnston and Melanie Williams, eds, BFI Palgrave, 2011), *Women Screenwriters: An International Guide* (Jill Nelmes and Julie Selbo, eds, Palgrave Macmillan, 2015) and the *Women Film Pioneers Project*. With Clare Watson she set up the website Women and Silent British Cinema. Nathalie curates a regular series of exhibitions at BFI Southbank and is a contributor to the BFI's News & Opinion online column. Recent collections acquired for the BFI include the archives of Oscar-winning costume designer Jenny Beavan, animation company Halas & Batchelor and Ealing advertising director S John Woods. She is currently writing a book about food and drink on film.

June Givanni, Pan African Cinema Archive and Emma Sandon, Birkbeck, University of London

June Givanni is a pioneering international film curator who has considerable experience in film and broadcasting for over 30 years and she is regarded as a resource for African and African diaspora cinema. The development of the Pan African Cinema Archive is based on her collections from years of working in the field of cinema. Her motivation for the archive is to make this valuable heritage collection as widely accessible as possible. In the early 1980s she was involved in bringing Third Eye London's first Festival of Third World Cinema, to London and she worked as a film programmer at the Greater London Council's Ethnic Minorities Unit, at a key development stage for Black British Independent cinema, and Black British art and culture generally. June ran the African Caribbean Film Unit and edited the quarterly Black Film Bulletin; and the book *Symbolic Narratives: Africa Cinema* at the British Film Institute. She also programmed Planet Africa at The Toronto International Film Festival over 4 years. She has worked as a film curator with festivals on 5 continents – including India – and has been involved in key moments in the development of Pan African cinema on these continents, and the development of the links between them. June has worked closely with many of the key filmmakers, critics and theorists involved with 'Black British Cinema'; 'African Cinema'; 'Third Cinema'; 'Caribbean Cinema'; Black Cinema from Europe and African American Independent Cinema.

Emma Sandon teaches film and television history at Birkbeck College, University of London. As part of her doctorate on early British television, she drew on oral recordings and interviewed members of the Alexandra Palace Television Society. She has published two articles from this research: 'Nostalgia as Resistance: Taking Early British Television Seriously. The Case of the Alexandra Palace Television Society and the BBC.' (Helen Wheatley, ed, I.B.Tauris 2007); 'Experimental television at Alexandra Palace: the BBC and its Light Entertainment programming', *Television, the Experimental Moment. From Invention to Institution 1935-1955* (Gilles Delavaud and Denis Marechal, eds. 2011).

Jane Gaines, Columbia University

Jane Gaines is the award-winning author of two books: *Contested Culture: The Image, the Voice and the Law* and *Fire and Desire: Mixed Race Movies in the Silent Era*, both of which received the Katherine Singer Kovacs prize from the Society for Cinema and Media Studies. She received an Academy of Motion Picture Arts and Sciences Scholarly Award for her forthcoming book on early cinema, *Historical Fictioning: Women Film Pioneers* and for work on the Women Film Pioneers digital archive published by Columbia University Libraries in 2013. This research was supported as well by a Radcliffe Institute for Advanced Study Fellowship. She has written articles on intellectual property and piracies, documentary theory and radicalism, feminism and film, early cinema, fashion and film, and critical race theory that have appeared in *Cinema Journal*, *Screen*, *Cultural Studies*, *Framework*, *Camera Obscura*, and *Women and Performance*. Most recently, she has been engaged in a critique of the 'historical turn' in film and media studies.

Screenings

Real Illuminators: Scotland's Pioneers of Documentary Filmmaking

They are surprisingly unrecognised but at the very fore of early documentary filmmaking were women from Scotland. Often working alone - as Hugh MacDairmid said of Margaret Tait, "ploughing a lonely furrow" - they all used film to creatively document the people, places and issues of their age.

This film forum will screen the work of the early 20th century filmmakers allowing us to glimpse the world they observed – from Londoners flocking to the British seaside to the crofters of the Shetland Islands, from a tea plantation in Ceylon to the Dutch settlers in Greenland – and what moved them to film it.

We hope to show:

Peat from Hillside to Home (1932) Jenny Gilbertson (1902-1990)
Flowers and Coffee Party at Umanak (1935) Isobel Wylie Hutchison (1889-1982)
Beside the Seaside (1935) Marion Grierson (1907-1998)
Challenge to Fascism/ May Day 1938 (1938) Helen Biggar (1909-1953)
Ceylon Calling (1939) Nettie McGavin (unknown)
They Also Serve (1940) Ruby Grierson (1904-1940)
A Portrait of Ga (1952) Margaret Tait (1918-1999)
The Aardvark or Ant Bear (1961) Elizabeth Balneaves (1911-2006)

After the screening, there will be a discussion about these women, their different approaches and their remarkable – if yet to be fully acknowledged - contribution to film. This discussion will be chaired by the filmmaker Shona Main who is currently writing and filming a biography of Jenny Gilbertson. Joining her will be Dr Sarah Neely of Stirling University whose interest is in Scottish cinema and has just published a book on Margaret Tait and Jenny Brownrigg, Exhibitions Director at Glasgow School of Art who is researching and writing about early women photographers and filmmakers' representations of life in the Highland's and Islands.

This event had been kindly supported by DCA, BECTU, Democratic Left Scotland and Women's Film and TV History Network.

***The Right Place: Women in West London Film Laboratories, 1960-2000* (Andrew Dawson, Sean P Holmes, 2016) 42 minutes.**

The Right Place documents the bittersweet experience of women in West London film laboratories. It is the first and might be the last attempt to visually record the lives of lab women.

In the 1960s, most women were offered low-paid, humdrum jobs in shops or factories. In contrast, lab women were well paid, working relations were relaxed and convivial, and women took pride in their work while basking in the reflected glamour of filmmaking. In the British film and television industries women were a tiny minority, but in the labs a quarter of all jobs were held by women.

At the same time, the lab environment could be hot and choked with chemical fumes, tasks were repetitive and the culture sexist. Women were confined to a narrow range of 'women's' jobs. In the 1970s, a handful of women took up the feminist movement's demand for equality but management remained unsympathetic. While women in broadcasting and film expanded the range of jobs available to them, lab women were in relative and absolute retreat. From the 1980s, women and men lost their jobs as the industry contracted.

With digital replacing celluloid so the world depicted in *The Right Place* no longer exists. Negative cutters have gone the same way as nineteenth-century handloom weavers and twentieth-century cinema projectionists. In 2014, the Denham film laboratory, where many of the women we interviewed had worked, closed down. While the historical particularities of lab culture have vanished for good - some may see our documentary as simply a memorial for a lost industrial world - the wider issues of unequal power relations at work and the sexual division of labour are still with us today.

Exhibition: The Cinema Usherette

Curated by Eva Balogh

The cinema usherette provided a sense of glamour and respectability within the theatre space, particularly during the 1920s-1950s. She was both commanding in her control of the audience (often exceeding 2000 people) and reassuring (particularly during bombing raids during WW2). She has become an emblematic figure, being immortalised in popular culture artefacts in the form of *Betty Boop* and *Barbie* as well as being depicted in Fine Art (Edward Hopper, 1939, *New York Movie*) Film (*Purple Rose of Cairo*, Woody Allen, 1985) and Television (*Lipstick on Your Collar*, Dennis Potter, 1993).

Whilst numerous scholarly studies have explored and surveyed the history of cinema identity and its resultant standardisation through analyses of Hollywood exhibition practices, economic and technological innovations and the Hollywood Star system (Gomery, D, Dyer, R et al), little academic research (Hark, I, R) has been undertaken on the way the cinema workforce operated within this context.

Eva Balogh's research, draws on oral history interviews, archival sources and visual representations to illustrate that the cinema usherette was pivotal to both the *experience* and *enterprise* of the *cinema*.

In this exhibition Eva shares some of the photographs from her research. These photographs illustrate how the cinema usherette was expected to become a part of the picture palace's dream world, standing at the threshold between the real world and the movies.

Abstracts

Kim Akass And Lyndsay Duthie (Hertfordshire)

The Politics of Mothering and Production Cultures

A recent report by the Equality and Human Rights commission has estimated that, based on a survey of over 3,200 women, as many as 54,000 new mothers may be forced out of their jobs in Britain each year. At the same time the representation of motherhood onscreen continues to be problematic most notable for their invisibility or for their stereotypical portrayals. Relegated to the sidelines, mothers, even more than their childless screen sisters, appear as 'Angels in the House' or uncaring neglectful women. Working from both sides of the screen, this paper will investigate whether these recent figures by the Equality and Human Rights commission are representative of women returning to work after childbirth within the creative industries and, in turn, whether there is a link between the lack of mothers working behind the scenes and their representation onscreen. Using figures contained in the latest Skillset 'Workforce Survey Report 2014' combined with analysis of representative television programmes, Akass and Duthie will use their experiences as theorist and practitioner to argue that the way motherhood is represented on-screen has a direct correlation with the lack of mothers working behind it.

Sarah Artt (Napier)

The Problem with Potter, Denis, Varda and Campion

Sight and Sound's October 2015 issue entitled 'The Female Gaze' promised us '100 Overlooked films directed by women.' As someone who has been teaching a third year module entitled 'Women's Writing and Filmmaking' I was excited at the prospect of discovering more films I might hope to programme into the module in future, only to find that many of those profiled remain largely inaccessible. This paper will argue that much current scholarship and DVD availability dictate a narrow range of work by women directors that may be effectively taught at the undergraduate level. Even where scholarship exists on some of the films mentioned in the *Sight and Sound* list, the film itself may remain at best, problematic to access. This means that teaching the work of Sally Potter, Claire Denis, Agnès Varda and Jane Campion has become de-rigueur. Teaching the work of emerging directors such as Lily Ana Amirpour, Lynn Ramsay, Andrea Arnold, Joanna Hogg, or Céline Sciamma requires additional strategies for encouraging students to engage with films that have not yet received the same level of scholarly attention. Just as publishers like Virago Press have been responsible for keeping the work of neglected women writers available and in print, is it time for a DVD distributor and streaming service devoted to the work of women directors?

Diana Anselmo-Sequeira (Pittsburgh)

Fan Crafts as Affective Labor: Unearthing the Contributions of Young Female Audiences to America's Early Film Industry

Although unmarried girls in their teens and early twenties became a key demographic at the dawn of the Hollywood's star system, their contributions to the implementation of a profitable fan-driven film industry are rarely examined. In the press, movie-loving girls quickly became dismissed as overemotional consumers, love-struck and undiscerning.

Through an analysis of personal movie scrapbooks and movie-going ledgers assembled by girls from a smatter of social backgrounds, I will exhume the important affective and

economic labor produced by adolescent female fans during the 1910s. Historically feminized, unremunerated, and undervalued, the work of fans can be read as another form of “behind-the-lines” labor: crucial to the success of media industries but seldom recognized. A main goal of this paper is thus to make visible the largely “invisible labour” carried out by female film audiences, particularly young girls.

I turn to unpublished archival artifacts—such as scrapbooks and diaries retrieved from special collections and online bidding sites—as a means to trace an alternative view of female fan engagement, one that contradicts that disseminated by the mass media for over one hundred years: of women as passive mass consumers. Instead, I propose that the first generation of movie girl fans acted as active media producers, cannily marrying new visual technologies with traditional handcrafts as a way to achieve creative agency and cultural capital within an overwhelmingly male-centric film industry. This historical excavation of female fan labor ultimately seeks to provide new information on pervasive gender biases that continue to restrict women’s recognition and advancement in America’s film industry, while simultaneously reclaiming notions of affective labor and emotional spectatorship.

Alejandra Armendáriz Hernández (Madrid)

Female Authorship, Subjectivity and Body in Tanaka Kinuyo’s *The Eternal Breasts* (1955)

The Eternal Breasts (Chibusa yo eien nare) is the third film directed by Tanaka Kinuyo (1909-1977), a celebrated star of Japanese cinema who also directed six films between 1953 and 1962. After directing two films with a strong male authorial presence and point of view, Kinuyo makes a ‘woman’s film’ (josei eiga) for the first time in her directorial career producing a work in which female authorship and subjectivity intersect at different levels, inside and outside of the filmic text. *The Eternal Breasts* is the first collaboration of Kinuyo with Tanaka Sumie (1908-2000), one of the few Japanese female scriptwriters at the time. Moreover, the film is the fictional adaptation of the life story of Nakajō Fumiko (1922-1954) a Japanese poetess who died from breast cancer.

This paper will examine how the so-called ‘double Tanaka’ constructs female authorship and subjectivity in *The Eternal Breasts* not only in terms of female characters but also regarding their own authorial subjectivities. In particular, I will explore the visual and haptic embodiment of the female subject in relation to the representation of the women’s desire and body within the conventions of the women’s melodrama in post-war Japanese cinema.

Eylem Atakav (UEA)

Growing Up Married: Representing Child Brides on Screen

According to the UNICEF report entitled ‘Ending Child Marriage: Progress and Prospects’ (2013), there are 700 million women who were married as children, and 280 million girls are at risk of becoming child brides. In Turkey, according to the reports written by feminist organisations 1 in 3 marriages involve a child. These figures are alarming and signal the need for further and urgent research in the field.

Working on a documentary film on ‘child brides’ in Turkey is my first exposure to film-making, therefore it poses challenges to me as an academic, who focuses on theories around feminism and media rather than filmmaking practice. In this paper, I will critically reflect upon and share the findings of my research into the representation of child brides while making a documentary film on the topic. I would like to reflect on methodological questions surrounding the representation of women I interviewed for the project, who were recollecting their memories as child brides. Indeed, the film explores what happens *after* child marriage by

focusing on the stories of four women and making their experiences visible, in an attempt to contribute to and advance debates around this significant, complex and emotionally charged human rights issue which has often been discursively silenced. In linking theory and practice, I will also present an account of issues around the production of my documentary.

This extended paper will include extracts from Eylem's documentary Growing Up Married.

Sarah Atkinson (Kings)

Digital Imaging Women and the Feminized Labour of Contemporary Film Production

The Digital Imaging Technician (DIT) inhabits a senior role in film production crews working alongside the Director of Photography (DoP), they oversee the management of the entire data workflow, with many DITs claiming that they earn more than DoPs such is their demand and perceived value.

As with all camera crew vocations, DIT work is a male-dominated profession in which of the 40 listed in the 2015 film industry's professional directory *The Knowledge* only 2 are female. It is a widely known fact that females are significantly under-represented in feature film crews internationally. The camera department is particularly under-represented, recent international research revealed that 'of all the departments, the Camera and Electrical department is the most male, with only 5% women.' There is a more promising picture in the UK whereby 11.2% of camera/electrical departments are female (Follows, 2014).

Although the number of women identifying themselves as DITs role is still comparatively low, those that have been interviewed as part of the research which underpins this paper, appear to be thriving in this vocation. This could be in part attributed to the 'feminized' labour which characterizes their work, as DITs oversee and maintain the image quality, and require refined communication skills to be able to translate and articulate complex processes to other less-technical members of the crew (such as the Director, Producer, DoP etc). This paper explores the careers, working conditions, cultures and experiences of practising female DITs which have been gathered through a number of in-depth interviews.

Holly Aylett (MLU/Birkbeck)

Where are the Women Directors in Europe?

This paper will comment on the findings, follow through and stakeholders' response to a unique report into the status of female directors in the European Film Industry, *Where are the Women Directors in Europe?* The report is based on comparative research into statistics kept by seven European countries - Austria, Croatia, France, Germany, Italy, Sweden and the UK. Statistics have been mined and combined from the national film institutes, broadcasting institutions and other industry stakeholders, giving key data on female directors from their entry into the industry through production and release until the films meet the audience. To complete the picture of women's trajectory through the industry the project included a questionnaire, which I drafted and snowballed to 900 people throughout the participant nations. The report findings will be released at the Berlinale 2016, and a series of stakeholder meetings will then be held, findings from which will be included in this presentation.

Holly has been leading this research project for the European Womens' Audiovisual Network since the beginning of 2014. There is growing concern worldwide about the marginalisation of female directors in our film culture but the evidence has not been available to inform change.

In United Nations Charters, European Treaties and National policies on equality the words are there to support fair and proportionate representation for women. Yet the structure of the film industry at national and European level is not reflecting this. Why is the debate still focused on what women lack, rather than giving an honest account of the impact of cultural bias perpetuated by competitive habits of the marketplace, new technologies and restructuring of the industry? To what extent are women complicit in their marginalisation? What evidence is there that the situation can change?

These are some of the questions, together with a presentation of the evidence, which this paper will contribute.

Canan Balan (Istanbul Sehir University)

A Literary Feminist Experience of Silent Cinema: The Case of Halide Edip

Halide Edip (1884-1964) was an early feminist novelist and an important figure in the silent cinema culture in Turkey. She was featured in one of the earliest films made in Turkey along with her assistant, Sabahat Filmer, who was also a Turkish woman film pioneer. The film (shot in 1919) was an early propaganda actuality on Halide Edip's speech concerning the occupation of Istanbul wherein she fiercely protested the Great Powers. This paper, however, will not be about any particular film per se, but will be about Halide Edip's relationship with cinema as it is understood in her novels.

Aside from Halide Edip, the reception of motion pictures by the Ottoman female intelligentsia remain too sparse for us to draw conclusions. Yet, there are hardly any reservations when the allure of *kinematography* is expressed by women writers. On the other hand, male novelists' reactions, which were more prevalent and popular in the press, paralleled the country's ambivalent relationship with Westernization. In this presentation, however, I will be examining Halide Edip's celebratory view of silent cinema. As a cinephile and a silent film performer, the way Halide Edip posits spectatorship is unique among the Turkish intelligentsia's reception of cinema. In her novels, all types of spectacles are worthy as they are all reminiscent of cinema. Many of her novel characters are designed to resemble film heroes and heroines whose "lives unfold like cinema". And observations such as "for her, the music turned the river into a grandiose film" add to a *cinematification* of daily life experiences in her writings.

Delphine Bénézet (LSE)

Feeling, Filming, and Producing Images of Women, the Case of Two Seasoned Filmmakers

Looking at film production throughout the 20th Century, Carrie Tarr and Brigitte Rollet declared in the introduction of their seminal book *Cinema and the Second Sex* that "women's filmmaking in France [was] a source of both delight and despair". Fifteen years later, most scholars certainly recognise the significance of women's cinema in France, even if some still forget to acknowledge the contribution of women in film history.

My paper addresses the issue of doing film history with specific attention to the film production and filmic representations in the work of two experienced and unconventional directors: Agnès Varda and Claire Simon. Both have had a fairly long and sometimes difficult career, and both have produced an array of eclectic documentaries and feature films. I will be looking at a selection of examples from their films including *L'Opéra Mouffe* (Varda 1958), *Réponses de Femmes* (Varda 1975), *Mimi* (Simon 2002) and *Les Bureaux de Dieu* (Simon 2007) to show that a jointly political and aesthetic interpretation of these reveals previously

misunderstood connections between production, representation, and ideology. I will argue that interrogating their radical characterisation, and analysing their disruptive and experimental cinematic language makes obvious their desire to generate reflections in the audience, and to have them (and us) reconsider what we know.

Katie Bird (Pittsburgh)

“Inherent Sensitivity”: Negotiating Gendered Discourse in Women’s Steadicam Practice

This paper focuses on two women Steadicam operators - Janice Arthur and Elizabeth “Liz” Ziegler - both early technological adopters in the 1980s. Arthur and Ziegler won prestigious awards for their career work and are often cited as Master Steadicam operators by their more well-known colleagues such as Garrett Brown. Arthur’s institutional work included leadership in the Steadicam Operators Association (SOC) and Ziegler organized advocacy workshops in the short lived IATSE local 659 Women’s Committee. Arthur and Ziegler illustrate how two below-the-line practitioners at once subverted and reiterated gender hierarchies in a craft whose practice and discourse is still heavily entrenched in traditionally masculinist-chauvinist rhetoric of athleticism, strength, and mechanical know-how. Arthur and Ziegler built modifications for a unit originally designed for men’s bodies alone. Ziegler adapted the male torso designed proprietary vest into a well-known “breast plate” vest and Arthur’s “Legway” invention ameliorated the weight of the apparatus for all operators during simple lock-off shots. Both women explicitly emphasized their gender in marketing ads to poke back at their male counterparts or clients’ assumptions. Arthur’s ads featured a Barbie doll sporting a Steadicam and Ziegler’s ads represented the operator as a sexy latex-clad comic superhero.

Steadicam discourse in trade publications, interviews, and manuals authored by both men and women operators continue to “promote” women’s seeming advantages in the practice: a woman’s low-center of gravity, a woman’s so-called “inherent sensitivity”, a woman’s predilection to dance (a noted corollary for all Steadicam training). These arguments reproduce the imagined modes of emotional labor and cultural knowledge women cinematographers like Arthur and Ziegler bring to the marketplace while erasing their more relevant technical and artistic contributions. Despite this surface-level support for women operators and the models provided by Arthur and Ziegler, the SOC today only lists around 20 active women operators in their ranks. In taking these contradictions seriously, I explore how Arthur and Ziegler deftly negotiated these gendered positions in Steadicam practice throughout their careers.

Paula Blair (Lancaster)

Mary Harron’s Underground: Redressing Women’s Histories in *I Shot Andy Warhol* (1996) and *The Notorious Bettie Page* (2006)

While she has only directed four feature films to date, Mary Harron’s can be identified as a cinema of transgression using ‘just-do-it’ methods that are imbued with the punk sensibility hailing from her earlier career as a rock journalist in the 1970s New York scene. Harron’s is also a cinema of authorship, authority and reframed adaptation, but is rarely examined through such frameworks, if at all. Her two biographical pictures, *I Shot Andy Warhol* (1996) depicting the events of Valerie Solanas’s life that culminated in her assassination attempt on the king of pop art, and *The Notorious Bettie Page* (2006) which fleshes out the woman behind the iconic 1950s pin-up, reveal tales of controversial women who posed significant resistance to social mores and conventions. Page and Solanas, in vastly divergent ways, were singular underground revolutionaries out of sync with their times (the 1950s and 1960s, respectively). Their stories are largely omitted from prevailing histories of US popular and

visual cultures in the mid twentieth century, even though Page had a tremendous impact in the developing glamour modelling and fashion industries, and Solanas's SCUM manifesto reacted vehemently to the violence perpetrated by the US patriarchy. Mindful that Harron herself is marginal in independent American filmmaking, this paper will discuss the extent to which Harron and both real and fictional versions of Solanas and Page 'author' and 'authorize' these otherwise hidden histories through the biopic subgenre. Can redressing the canon of American underground cinema facilitate inclusive revisions in histories more broadly?

Naomi Bolser (Leeds)

Is there a Tradition of Women's Independent Moving Image Practice? An Exploration of Practice and Archive as Social History

From Alice Guy to Taciter Dean, women make film outside the mainstream forms of production. The paper will explore the variety of women's independent moving image production and how women make film. It will ask if this form of making is connected to women's exclusion from mainstream film-making. It will examine the use of materials, amateur technologies, techniques and processes and ask whether these specific elements and approaches have been used by women as an alternative form of film-making that directly connects to expressions of their subjectivity and identity.

Women appear in the written histories of independent production, in the documents that record their activities and endeavour, but the separating out of women's independent production practices and subsequent archiving allows an analytical approach to texts based on a feminist re-evaluation of the records. This paper addresses how women have responded to their exclusion from mainstream film production through independent moving image making. In doing so, it questions the construction of the canon from a gendered perspective.

Alicia Byrnes (Melbourne)

Abducting the Woman's Image: Scarlett Johansson's Masquerade in *Under the Skin*

Scarlett Johansson' - the actress famous for her voluptuous figure, full lips and sultry voice - debut nude scene in Jonathan Glazer's science fiction film *Under the Skin* (2013) was reviewed by a male culture critic as not 'even remotely sexual, and the scene, remarkably, barely attracted any hype.' Johansson's character in the film is an alien who assumes the prosthetic body of a human female as a disguise to lure male bodies for capture. The film's ahumanist pretense works to separate the feminine form from the identity that it conceals, literalising the notion of 'womanliness as a masquerade'. In volunteering her exterior for this endeavor, Johansson simultaneously commandeers her own representation. This paper examines how *Under the Skin*'s generic underpinnings enable Johansson to excavate her erotic image. Glazer elaborates the narrative foregrounding of the masquerade via a quasi-*vérité* filming approach, which sees Johansson portray her character in unregulated situations. The paper will argue that this tactic, beyond fusing the actress's ontology with that of the character she portrays, allows Johansson to reclaim her erotic persona to ends disruptive of male hegemony. Concurrently, the paratextual implications of the actress and heroine's occupation of the same body will be assessed, specifically the suggestion that for woman to appropriate her image without fear of retribution, she must be inhuman. The paper will locate *Under the Skin* within the history of science fiction films feature a femme fatale to show how it interpolates this generic formula to advance feminist thinking.

Diane Charlesworth (Lincoln)

Using the Autobiography in Feminist Television History Research: A Case Study of the UK Broadcaster Joan Bakewell, to Investigate the Politics of Gender and the Branding of Persona

In recent times, academic attention has been given to the way in which social media, in particular Twitter, is used by different types of celebrity to perpetuate, re-calibrate or challenge their existing public image (Thomas, 2014; Charlesworth, 2014; Marwick & Boyd, 2010). The recently framed 'persona studies' (Marshall, Moore & Barbour, 2015) focuses upon the different performances and presentations of self, enacted and at stake in today's public culture. I am currently investigating the places and spaces for female television front-of-camera talent in British broadcasting history and I am interested in the politics of self-construction in relation to the television personality (Bennett 2010). This involves analysing not only screen performances but additional avenues and forms of self-authorship, earlier than those afforded by the internet. In this case, I consider the usefulness of the autobiography and the professional/institutional publication. The paper takes the example of broadcaster presenter Joan Bakewell, looking at the narratives that she has constructed through her writings in the BBC publication *The Listener* and her autobiographies *The Centre of the Bed* (2003) and *The View From Here: Life at Seventy* (2006). These, it will be argued, frame and underpin a particular construction of authoritative female voice that has been used strategically across the years by different British broadcasters, predominantly the BBC but also Sky, to shape certain programmes' modes of address, and contribute to the branding of channels in their respective portfolios.

Alissa Clarke (DMU)

An Iron Fist in a Velvet Glove: Celebrating Olivia de Havilland's Combined Acts of Suing, Skill and Award Winning Dramatic Clout

Olivia de Havilland's rich dramatic performances have not yet received the international scholarly attention and performance analysis that they so clearly deserve. The few previous academic writings on De Havilland's practice have predominantly been confined to her performance in *Gone with the Wind* (1939) or her early mostly ingénue roles opposite Errol Flynn. The focus of this work will be on the actress' developing dramatic abilities post the 1944 'De Havilland Law' (the popularly renamed Labor Code Section 2855), which was established when De Havilland took Warner Bros. Studio to court over a contractual dispute, stemming from her desire for more substantial female roles. Whilst referring to both her Oscar-winning roles as the single mother of an illegitimate son in *To Each His Own* (1946), and the gently vengeful *The Heiress* (1949), this paper will particularly focus on De Havilland's role as a patient in a mental institution in the controversial, *The Snake Pit* (1948). Building on Emily Carman's (2015) careful consideration of the empowered independence achieved by De Havilland's legislative action, this paper will use detailed gender and performance studies-based analysis to demonstrate how the confidence and agency garnered from winning the court case are clearly evident in and significantly enhanced by the nuanced, layered and highly skilled performances delivered by De Havilland in these strikingly complex and arguably proto-feminist roles.

Steve Chibnall (DMU)

Twirling the Baton for the Publicity Corps: British Cinema's Drum Majorettes

Academics have spent very little time writing about film publicity and promotion. Most film historians could reel off a lengthy list of directors, producers and actors, a slightly shorter list of cinematographers and designers, but they would probably struggle to name a single head of

publicity for any film business. Yet it is not unusual for promotional budgets to outstrip those dedicated to production. Indeed, the marketing of films and their stars is by no means an exclusively post-production activity: it may crucially determine the choice of subject and the major casting decisions. Nevertheless, the British Publicity Corps has historically remained a shadowy collection of enterprising individuals, apparently drawn from the ranks of Fleet Street journalism and existing in an uneasy symbiosis with the press.

The British Film Yearbook 1949-50 lists 116 publicists working in UK production, distribution and exhibition at the dawn of the second half of the twentieth century, and this was probably a far from exhaustive list. The interesting thing, from the point of view of this conference, is that 25 of them were women and many of them had reached a high level of seniority in their profession. Publicity was undoubtedly part of 'the largely 'invisible labour' of cinema and television that is carried out by women', and this paper will try to account for the success of women in this branch of the film business in England, and endeavour to trace the career of some of the key players in the period 1920 -1960, from the ubiquitous Billie Bristow to the formidable Constance 'Bill' Sykes

Lez Cooke (Royal Holloway)

Julia Jones and *Home and Away* (Granada, 1972)

Julia Jones was one of the relatively few women writing for television in the 1960s and 1970s. Her first play, *The Navigators*, was transmitted as a *Wednesday Play* in 1965 and she continued writing for television right up to 2001, adapting books such as *Anne of Green Gables* (1972), *Our Mutual Friend* (1976) and *Quiet as a Nun* (1978) as well as writing many original plays and an outstanding seven-part serial, *Home and Away* (1972), the first serial on British television to be written exclusively by a woman.

Home and Away was about a woman in her early 40s whose children have grown up and who is feeling unfulfilled. To the displeasure of her husband she takes a job as a personal assistant to a management consultant whose job takes him abroad. She accompanies him on a trip to Poland which proves enlightening and when she returns she finds she can no longer go back to her old life as a housewife and mother.

In writing the Polish episodes Julia Jones drew on her experience as a young actress touring Czechoslovakia and Sweden with Joan Littlewood's Theatre Workshop. The Polish episodes were directed by Roy Battersby, a director who, like Ken Trodd, had a radical reputation and who brought a verité style to his two episodes, shooting on film on location, while most of the other episodes were recorded in the Granada studios. This paper will consider *Home and Away* as a neglected feminist drama, the significance of which has been overlooked in the history of British television.

Tamara Coy (Kentucky Wesleyan College)

Sexism, Misogyny and Discrimination Earns More: Searching for the Female Voice and Power in Hollywood and UK's Film Industry

Women may have gained greater power within Western society, but remarkably the gendered hierarchy of both the film industries' employees and the narratives they produce indicate a different picture. According to the Center for the Study of Women in Television and Film at San Diego State University in 2014, "researchers found that only 16 percent of those in director, writer, producer and editor roles were *women* -- one percentage point lower than in 1998". Through first-hand experience pitching a teleplay, apart from myself and the other female writer, not one woman was ever involved in the process. Alarming, women often assist this pay/position gap by expressing their distaste of raising money matters, and

therefore, not speaking against such discrepancies. Subsequently, have women been indoctrinated with a “false consciousness” whereby we become enablers of our own subjugation? Where is the female voice and power in the production process?

Through a feminist framework, I intend to examine the glass ceiling affect and how continuing gender inequalities, and our culture’s underlying sexism, affect women’s contributions to the production of films. In contrast, I will explore how films on both sides of the Atlantic, via the Bechdel test of highlighting women’s active presence within the industry, have attempted to refute these prejudicial gendered power-dynamics to ultimately consider ways in which women transgress the boundaries of gender inequality. Breaking the glass ceiling through debates on unequal pay, sexism, and prejudice in the film and television industry are needed to shatter silence and find the female voice.

Monica Dall’Asta (Bologna)

Teresa Mattei and the “Cinema Made by the Children”

In this presentation I would like to pay homage to Teresa Mattei's very particular engagement with the educational aspects of film and communication. An antifascist who was an active member of the Resistance, in 1946 Mattei was elected in the Constituent Assembly of Italy as a delegate of the Communist Party, and she is therefore remembered as one of the founding mothers of the Republic. Her engagement with cinema began in 1967 during the period she lived in Milan, where she had tried to establish a consulting firm (Baby Mark) about marketing communication related to children. It was at this time that she became friend with Bruno Munari, the famous designer and pedagogist, Giovanni Belgrano, a teacher and pedagogist, and especially Marcello Piccardo, who, together with his children, was then involved in an extremely original educational project in the primary schools of Northern Italy. The project consisted in having school children design and create films all by themselves, with minimum intervention by the teacher and other adults. From 1967 to 1972 forty films were realized that brought the promoters to reconceptualize thoroughly the forms of the educational practice in schools. Mattei was instrumental in the promotion of this work, which even reached the Venice Biennale in 1968, and helped the growing of similar experiences in different parts of the country. Her initiative to stimulate action and critical reflection about the children's right to communication remained strong in her late years, though her stance in support of children's autonomy and protagonism was perhaps too radical to be widely appreciated. The League for Children's Right to Communication that she founded in 1987 and her project of a radio station completely run by children, started in 1995, are no longer in operation today. Mattei died in 2013 at 92.

As an aside, it is interesting to recall that Mattei is the mother of Gianfranco Sanguinetti, who – just at the same time when she was engaged in her educational experimentation of cinema in schools – was beginning his collaboration with Guy Debord for the filming of *Society of Spectacle*.

Alex Davis (New York Univ.)

The Art of the Ludic Digression: Agnès Varda at Play

Arguably one of the most famous sequences of contemporary French cinema is also one of its simplest: a semi-truck, viewed through the windshield of a car, is quickly encircled by the aging hand of Agnès Varda, then grasped and squeezed into oblivion. These brief moments, entirely playful, digressive, and comic are taken from Varda’s 2000 documentary *Les Gleaners et la glaneuse*, and are transformed from enjoyably entertaining to intellectually fascinating when situated within that film’s deep sociopolitical significance. This scene has become so infamous and associated with Varda, that she herself remarks that she receives

more questions about it than any other a decade later in her miniseries *Agnès de ci de là Varda* (2011). This playful distraction – a ludic digression – is something that characterizes much of Varda's cinema and which this paper seeks to examine. Varda's sense of humor has managed to maintain a uniqueness even while associated with a New Wave notorious for its comedic sensibilities, but the texture of her intermingling of the comically stray observation with sociopolitical critique has yet to be satisfactorily elucidated. The main effort of this paper will be to investigate how Varda's ludic digressions differ from those of her fellow cinécriturists, most especially Chris Marker, and to propose an understanding of her jokes' functions within her cinéessays through a primarily Brechtian lens. A lighthearted filmmaker in spirit, but seriously insightful in subject, Varda has created an entirely unique persona within her films, one that can only be fully understood through attending to her sense of humor.

Ilaria A. De Pascalis (Bologna)

The Wonders of Girlhood: Negotiating Female Subjectivity in 1990s Italy

Contemporary Italian cinema has recently seen a growing presence of women directors, who have obtained a certain success and been included within mainstream critical discourses, overcoming the sexism that usually dominates Italian popular culture and negotiating a new place within the gendered apparatus of cinema production. *The Wonders* (*Le meraviglie*) is directed by one of them, Alice Rohrwacher, and won the Gran Prix at the Festival de Cannes in 2014.

This film reflects upon the complex relation between a teenager and her femininity, while she deals with her family and a traditional cultural environment. More specifically, *The Wonders* considers the various devices involved in the configuration of a girl as a subject, reflecting upon the technological and cultural declination of gender [de Lauretis]. The main character, Gelsomina, is the node of convergence and negotiation among multiple lines of tension [Mouffe-Laclau], as she shifts from identification with the other characters to conflict with them. The audience as well is forced to continuously move from affective sharing to closure, and such variation is emphasized by the presence in the film of Alba Rohrwacher, the director's older and more famous sister, in the role of Gelsomina's mother.

Moreover, the film is set in the summer of 1994, when Italian popular culture adhered to an imaginary that took root in television shows, which in turn featured a conventional idea of femininity. Gelsomina is therefore forced literally to confront the performance of gender (Butler), negotiating her personal path through the discursive production and the affective perception of bodies and nature around them.

Amanda Egbe (Bedfordshire)

Mnemosyne Moving Image Archive: Ethics and Assemblage as a Radical Archival Practice.

This paper stems from the concern for the relationship between the viewer, the film, and the filmmaker. It is an inquiry looking at how the moving image allows us to create an experience of the world. It is with the awareness that this experience has cultural and political implications, particularly when understood in terms of what is held in film archives, museums and collections. It is concerned with interventionist practices, that may bring to the fore what it is that constitutes the making and viewing of film and how through archival film practices film histories are constituted

The Mnemosyne Moving Image Archive utilises the approach of Warburg's Mnemosyne Atlas, one model in a number of strategies that attempt, through its techniques of assemblage,

comparison and disjuncture, to read the image contextually in multiple aspects. Warburg's approach is recast here to take images and sequences from moving image works to read across traditional film studies categories to (reading) the moving image, as form, auteur, spectator, nation etc. to assert the potential relations between the works in order to recover histories, alternative modes of meaning making, and creative and cultural practices.

Susanne Ellis (Grimsby Library) and Phyll Smith (UEA)

Chocolate Sellers, Clerks and Movie Palaces in a Subordinate Industry: Women's Work and Descriptions of Cinema in the 1911 Census

The recent release and digitization of the 1911 census gives historians a snapshot register of working roles in Britain and, unlike previous census data, does so largely in the words (and handwriting) of the people it describes. This census is also the first to record a semi-formed cinema industry, using the terms its employees themselves chose.

The terms those engaged in the cinema industry – one third women by the census' own demographic breakdown – chose to describe themselves and their industry are enlightening, as a description of the cinema vocabulary of 1911 – terms one may have thought commonplace, and are accepted terms for the period by many media historians are largely absent while other terms usually ascribed to later periods find a nascent place here.

Beyond this, the census – an official government document, which one is compelled to complete, and which marks one's place in The Official Record, and in history, is used by many to establish one's social and cultural capital, and the way in which the new industry of cinema is used to do this is enlightening in terms of cinema and gender history.

The census then reveals both statistical and more qualitative individual 'small data', where women used their job descriptions, particularly in the cinema, to define their own social status in the cinema workspace (through job demarcation, and the types of products they handle), citing cinema and specific technical and service roles connected to the new, exciting and modern, industry.

Barbara Evans (York Univ. Toronto)

Breaking the Pattern: The Struggle for Equality in the Film and Television Industry

In the 1970s, as a member of the Association of Cinematic, Television and Allied Technicians (the ACTT), and of the London Women's Film Group, I was actively involved in the struggle to get a paid researcher appointed to the union. Although it was a difficult battle, eventually the union agreed to the appointment. The result was the 1975 publication of the report *Patterns of Discrimination Against Women in the Film and Television Industries*, the first document of its kind in the UK. The paper will include an overview of the collective effort involved in establishing the position and the excitement and optimism it generated. As well, an examination of the report's background and conclusions will be included. The paper will include video clips of women filmmakers describing the working conditions of the time, interviews with women film laboratory workers and a brief extract from an interview with Sarah Benton, the author of *Patterns of Discrimination*, discussing the conditions which led to the publication of the report.

Rachel Fabian (California)

'What Are We Left With?' The London Women's Film Group and the Legacies of 1970s Collective Media Production

Engaging with feminist historiographical writings on media activism, this paper offers a microhistory of the London Women's Film Group, an independent filmmaking collective established during the 1970s. Though recent studies of postwar independent filmmaking in the UK have led to a renewed interest in collective production during this period, the London Women's Film Group's contributions have yet to be fully considered. This paper traces the group's involvement in women's movements, progressive community groups, and independent filmmaking circles and trade union organizing, contending that it served as a key site for questioning notions of alterity and collectivity that dominated alternative British film culture.

It also attends to contradictory aspects of the group's activities that posed challenges to these spheres of cultural production, evidenced by the group's role in the debates surrounding the 1975 *Patterns of Discrimination Against Women in the Film and Television Industries* report published by the Association of Cinematograph, Television and allied Technicians Committee of Equality, and explores how the group's work mediated the desires of activists, disaffected and subjugated social groups, and corporate and state-operated institutions.

Drawing on interviews and archival research, it asks: What ambivalences and struggles arose in the group's collective media practice, and how might re-examining collective production during this historical moment inform feminist theories of affect and activism that make reference to this period? In my conclusion, I consider the value of focusing on filmmaking collectives for feminist media histories of the 1970s that seek to stage critical encounters between institutional histories, personal accounts, and narratives of activist movements.

Annie Fee (UCL)

The Cinema Girl: Fandom, Serial Culture and Local Celebrity in 1920s Paris

"Sandra Milowanoff is not a star, she hasn't created a genre and remained unique to it. Far from it, she's an actress like so many others." French high-brow cinephiles' views on the young Russian actress Sandra Milowanoff, stated here in response to a reader's letter in the November 1921 issue of *Ciné pour tous*, were both wrong and revealing. 1921 was the breakthrough year for Milowanoff, who appeared for the first time in Louis Feuillade's twelve-episode serial *Les Deux Gamines*. In addition to readers' letters in cinema magazines, a rare archival source of one hundred fan letters sent to Milowanoff and collected and bound by the actress herself prove that ordinary film fans, in particular young women, considered her a true star. In this study I use these letters to reconstruct how ordinary Parisian moviegoers - a demographic rarely documented due to the hegemony of cinephile discourse - experienced cinema through her *ciné-roman* celebrity. By combining the addresses of fans with data of the city's cinema locations, I produce a visualization of her fan correspondence network. Using this map and letter columns in the film press, I trace how Milowanoff's "ordinary" fandom emerged as a female-centred audience sociability based in working-class cinemas and popular film weeklies. Milowanoff's fandom, I argue, provides an experiential glimpse into an intimate fan culture that was increasingly marginalized by the interwar rise and eventual dominance of intellectual cinephilia. Reconstructing this culture is a crucial step towards recuperating a wider sphere of subaltern fan sociability in which film culture merged seamlessly with working-class beauty contests, festival parades, newspaper serials and music-hall performances.

Laura E. Felschow (Univ. of Texas at Austin)

Invisible Women Gender & Production in the Superhero Genre

Hollywood is inarguably a boys club. Within that boys club, none have closed their ranks more tightly than those involved in the production of superhero films, television programs,

and other related media. Other genres traditionally coded as male, such as action or science fiction, have seen small inroads made over the past two decades. For example, Kathryn Bigelow has a strong foothold in action cinema and Catherine Hardwicke found success with *Twilight* (2008). But not so with the superhero genre – a culture of fanboy producers and directors remains the status quo. This is no small matter, as superheroes pervade popular culture on a truly global scale.

This presentation will assess how the fundamental trade narrative of male dominance in the production of the superhero genre is discursively constructed in trade publications and the mainstream press. Drawing on the production studies work of John T. Caldwell, I will argue that this press discourse, intentionally or no, obscures the contributions of both above-the-line and below-the-line women workers. The gendered governing assumption of the genre is that superheroes are created by men, about men, for men. This faulty logic reinforces barriers to advancement and refuses acknowledgment of the integral work being done by women in the genre. To elucidate this issue, I will present a brief case study of Marvel's *Guardians of the Galaxy* (2015) that explores the privileging of writer-director James Gunn and the near-erasure of screenwriter Nicole Perlman in both industrial deep texts and the popular press.

Rosemary Fernandez Day (Kent)

Living the British Costume Drama: Female Foreign Practitioners Breaking Through

Costume practitioners all over the world dream about getting into the British Film and Television industry, not only because of this nation's significant list of award-winning designers, but also due to the lack of work and poor opportunities abroad. Having already developed a career in their countries of origin and thanks to low cost flights and social media, the prospect of making a start in the UK seems reasonably easy from afar.

Breaking through in a standard British costume department implies a bottom-up structure of apprenticeships and achievements, where a deep sense of tradition is appreciated. Experienced women in their late 20s to mid-30s have to prove their skills from scratch for a second time, often facing unsustainable scenarios of unpaid labour and devaluation. Issues of maternity and personal life are put at stake, and a combination of patience and alternative sources of income seem to be the key to long-term success.

The backdrop of this paper is Miranda Banks' study of costume as a gendered profession, also following John T. Caldwell's methodology for the ethnographic study of media through interviews, and links with my previous research on invisible female labour. From makers to designers, a selected group of foreign women will help illustrate with their trade stories and anecdotes, how the path into workrooms and sets is not as glamorous as the highly-regarded period dramas they once looked up to. Therefore, helping us better understand the struggles of women in the creative industries and contributing to a wider overview of the below and above-the-line of the costume department.

Cristina Formenti (Milan)

Female Animated Realities: The Work of Sheila Sofian

Traditionally animation is a male-dominated industry. Yet, the opposite appears to be the case if we take into consideration just the contemporary animated documentary production. Indeed, what current literature on the topic fails to acknowledge is that, probably due to animated documentaries being mainly independent/auteur works (a branch wherein, according to Jayne Pilling (2012), women have been more likely to find the possibility of emerging as animation filmmakers), a consistent number of them is directed (or co-directed) and animated by female artists. Ann Marie Fleming, Jacqueline Goss, Mischa Kamp, Ellie Land, Ruth Lingford, Samantha Moore, Marjane Satrapi, Sheila Sofian, and the Southern Ladies Animation Group are only some of the many woman filmmakers that, since the late 1980s, have chosen to recount an aspect of our world through animation.

The paper will however show how paradoxically, although the animated documentary as a form often serves self-representation, a substantial number of these films does not address “women’s issues” nor favours a feminist perspective on the topic tackled. On the contrary, with the passing of time, while growing in number, animated documentaries authored by female filmmakers always more frequently address issues felt as relevant by the society from an un-gendered perspective. In order to illustrate this evolution, the paper will thus focus on the paradigmatic case of the work of American animator Sheila Sofian, an artist with a unique style and a strong authorial approach who has gone from animating personal life experience to using this medium for denouncing the plague of wrongful conviction.

Maria Fosheim Lund (Nat. Library of Norway)

Anja Breien: The Ambivalent Auteur

With this paper, I will seek to highlight the critical question of the devaluation of the term *auteur* when attached onto the tag “female filmmaker”, using Norwegian filmmaker Anja Breien’s career and filmography as a the focal point for discussion. Breien’s reputation as an auteur was confirmed - it can be argued - by the selection of *Next of Kin* (1979) to the main competition in Cannes. However, the versatility of her filmography challenges the concept. Key here, is also Breien’s own ambivalence towards the categorization as a filmmaker who debuted in the 1970s when the idea of the collective dominated all sectors of public discourse, and is also reflected in the collective model of authorship behind her *Wives*-trilogy. What I will argue in this paper, is that Breien was keenly aware of the challenges that the women’s liberation movement and feminist ideology posed to the auteur-concept. And how the term cast a shadow, rather than a light, on Breien’s career.

Anja Breien (b. 1940) is part of the first generation of Norwegian filmmakers to seek a film education, leading her to Paris in the early 1960s. Her career commenced later that same decade, as a generational shift in Norwegian cinema occurred. She made her first feature film *Rape* in 1971 and during the following decade confirmed her position as a key director with an impressive filmography. Since the late 1980s, Breien has struggled to find funding for her feature film projects, and has publicly challenged the national film production system as well as forcing issues of feminism and ageism to the foreground. A discussion of Breien’s oeuvre will therefore necessarily be bound up with a discussion of the Norwegian film industry, and the changing politics and possibilities for funding and production.

Agata Frymus (York)

The Real Meaning of ‘Temperament’: Jetta Goudal vs. Hollywood

Jetta Goudal rose to stardom in mid 1920s after starring in *Bright Shawl* (1923) and *Salome of the Tenements* (1925). This paper interrogates the impact Goudal’s image had on the progress of her career. I argue that by portraying the actress as temperamental, the popular discourse denied Goudal her own voice in the matters relating to the control of labour.

The image of a volatile diva prone to the fits of rage was constructed by the Paramount’s publicity to contextualise Goudal’s *femme fatale* persona. It also enhanced her association with Europeaness; irrationality constituted a part of the mélange of clichés related to female stars originating from the continent. In 1925 Goudal signed a contract with a small, independent company run by Cecil B. DeMille. When DeMille ended the contract three years prematurely, she decided to sue him, and was eventually granted over 31,000 dollars in damages. The problematic reputation she maintained after the incident, however, contributed to her artistic demise. The press relied on statements made by DeMille and cited Goudal’s demeanour as the reason why the matters were brought to a head. *Photoplay* smirked at the decision by saying that it sanctioned disobedience and gave Goudal ‘the right to be temperamental’. Goudal’s court case was effectively moved from the professional sphere to the realm of personal, where her act of defiance lost its cultural meaning as a power struggle.

Hannah Graves (Warwick)

Recovering Jane White’s *Pinky* (1949)

A hybridised courtroom drama, maternal melodrama and social problem film, *Pinky* (Elia Kazan, 1949) has received no shortage of critical attention for its exploration of the identity crisis of Patricia “Pinky” Johnson (Jeanne Crain), a light-skinned woman of ambiguous mixed race ancestry. As one of the first studio offerings to a cluster of films released across 1949 that took African-American racial discrimination as a central theme, *Pinky*’s production history has been well documented. Yet, the influence of script consultant Jane White, a Smith graduate and emerging actress, remains under explored.

As the daughter of the NAACP’s Executive Secretary, Walter White, Jane’s contributions have often been minimised as unheeded suggestions on how to avoid racial caricature and an extension of her father’s advice to producer Darryl F. Zanuck. Yet, as the only ‘race year’ film the NAACP decided not to endorse - finding it too ‘sentimental’ - Jane’s suggestions about how to make *Pinky* an important woman’s picture differed significantly from her father’s conception of what a good ‘race year’ film should look like. As a young, light-skinned African American actress, Jane found herself labouring to improve the depiction of a heroine that Hollywood’s casting colour-line would never consider for her. Meanwhile, as Zanuck doggedly pursued her father’s unforthcoming endorsement, her own contributions to the film were left un-credited. Recovering the NAACP’s often overlooked and highly gendered criticisms of *Pinky*, this paper analyses Jane White’s unique contributions to the film’s production while recalling the double burdens she endured in Hollywood.

Frances Galt (DMU)

***Patterns of Discrimination against Women in the Film and Television Industries Report* (1975): A Historical Context**

Heralded upon its publication as ‘by far the most comprehensive and informed [report] to have been produced within the trade union movement so far’ (Johnston, 1975: 124-125) the *Patterns of Discrimination against Women in the Film and Television Industries Report*

(1975) by the Association of Cinematograph, Television and Allied Technicians (ACTT) was a seminal report on gender discrimination in the workplace. The report quantified women workers' experiences of discrimination and analysed the structures and attitudes within the film and television industries which facilitated gender inequality. Whilst the *Patterns* Report is a frequently referenced document, providing insights into the 'structures of feeling' of women at work, it should be situated within its historical context. The activity of the women union activists, which resulted in the investigation that led to the report, has been largely overlooked. This paper addresses this issue by, firstly, examining the relationship between women workers in the film and television industries and the ACTT during the 1960s and 1970s prior to the publication of the report, and considers the influence of the women's liberation movement on women's participation within the union. Secondly, the paper explores the report's recommendations and limitations before, thirdly, scrutinising the early reaction to the report both within the ACTT and the film and television industries to examine Skirrow's assertion that the findings of the report remained 'regrettably up to date' (1981: 94) in the early 1980s. Finally, this paper will indicate how the conclusions of the *Patterns* Report remain pertinent.

Hannah Hamad (UEA)

Mary Stott, 'Women in Media', and the Emergence of Feminist Media Studies in the UK

This paper aims to use newly catalogued and available archival sources to explore the relationship between gender in British media culture in the 1970s, the UK women's movement, in particular the activities of the activist pressure group 'Women In Media', and the emergent field of feminist media studies, with an emphasis on the role played in each of these related spheres by lynchpin figure Mary Stott.

It will be principally conducted using the paper and audiovisual archives of the 'Women In Media' group, and the personal papers and archives of Mary Stott, both of which are housed in the The Women's Library, at the London School of Economics, and which are relatively recently catalogued (as of 2009). As such, little to no scholarly research has yet been conducted or published from these sources.

The starting point for this research, is the present under-acknowledgement of the formative influence by Mary Stott on what was then the emergent field of feminist media studies, at the time of the 1977 publication of the landmark volume *Is This Your Life? : Images of Women in the Media*, edited by Mary Stott and Josephine King (Virago). This volume, along with the cognate work from the US that appeared the following year in *Hearth and Home: Images of Women in the Mass Media* (Oxford University Press, 1978) laid the foundations for Anglophone feminist media studies. And this paper correspondingly seeks to contextualise and historicise this.

Helen Hanson (Exeter)

Behind the Scenes, Below the Line: Female Sound Technicians, Creative Labour and Constraints in Hollywood's Studio System

Women's film history has often, understandably, been focused upon restoring female figures to the histories of filmmaking by focusing on women at the top of the creative hierarchy, in directing or producing roles. In revisionist histories female directors or producers are often necessarily framed as 'exceptional' and as modifying gendered ideas of authorship. However, a focus on women at the top can potentially occlude another history that is rather less easily framed: the participation of classical Hollywood's female workers in filmmaking tasks below-the-line, particularly in technical or craft roles, exemplified by the work and careers of

Lela Simone (music and sound editor at M-G-M), Evelyn Rutledge (sound effects editor at Columbia, Warner Bros. and independent) and June Edgerton (sound and music editor at Paramount) amongst others.

By drawing on the fragmentary sources that exist in oral histories, archival sources and technical and industry publications, this paper will speculatively trace the creative labour of these women, exploring the ways that their work was doubly framed, not only by the hierarchies of Hollywood's production cultures but also by the largely male-defined norms and conventions of craft practice that structured sound work in this period. The paper will explore the methodological issues of tracing female technical workers 'below the line', particularly the scarcity of sources upon which to build a narrative of a career for female technicians. I will argue for the importance of acknowledging how female workers accommodated to the norms and constraints of Hollywood's working cultures, as well as moments in which they negotiated those constraints, and thus the paper will foreground some of the complex intersections and tensions between gender, labour identities and agency for female technicians working in Hollywood's sound craft.

Sarah Hill (UEA)

(In)visible Women? Researching Amateur Women Filmmakers

This paper examines some of the challenges and opportunities presented by the process of researching, cataloguing and disseminating the female amateur filmmakers whose work is contained within the unique Institute of Amateur Cinematographers (IAC) collection at the East Anglian Film Archive (EAFA). In 2015, EAFA was awarded a National Archives small cataloguing grant to catalogue those films within the IAC collection that could be identified as having a central female production role - normally director, producer or writer. A total of 142 were identified, catalogued and - through additional funding from the IAC - digitised. This paper is broadly concerned with the question: what next?

Firstly, this paper seeks to address how this research impacts upon our understanding of women's participation in, and authorship of, these films. The travelogues of Eustace and Eunice Alliot from the 1930s, for example, highlight this issue. While contemporary magazines render Eunice invisible through their sole focus on her husband's authorship, does this newly digitised material enhance our understanding of Eunice's role in production of these films? The authorship of solo female filmmakers in films from later decades will also be explored through films such as Sheila Graber's *Just So Stories* (1983).

Secondly – but equally as important – this paper reflects of the process of disseminating this work. What are the challenges of disseminating this material to audiences? How do we shape this work for exhibition in cinemas, online and on television through the development of a documentary pitch?

Sarah Hill will give an extended paper, which includes screenings of selected films from the Women Amateur Filmmakers in Britain archive collection:

The Women Amateur Filmmakers in Britain collection contains 142 films newly discovered and digitised by the East Anglian Film Archive, part of the University of East Anglia. This fascinating collection offers unprecedented insights into the concerns and approaches of amateur female filmmakers working between the 1920s and late-1980s. These Institute of Amateur Cinematographers (IAC) award-winning films showcase an impressive variety of themes and topics, including observations of life in Britain (and abroad) and insights into the various social and cultural changes that took place over the period. These themes are explored through dramas, comedies, documentaries, animated films and travelogues.

The films illustrate the different ways in which female amateur filmmakers worked during the last century. Previously assumed to play a secondary or incidental role in amateur film productions, the research undertaken at EFAA during the cataloguing and digitisation of this collection demonstrates a more complex and varied range of production practices. These films were made by lone filmmakers, cine club teams, husband and wife partnerships, young women, students and children. This screening showcases key films, which highlight the various modes of film production within this collection.

Her Second Birthday (1932-1933) J and K Thubron

Family footage of a two-year-old girl playing in the garden on her birthday with an animated dream sequence. The little girl grew up to become June Thorburn, who appeared in a number of British films during the 1950s.

Marking Time (1978) Sheila Graber

This humorous animated film depicts the various ways that people have used to tell the time through the ages.

Make-Up (1978) Joanna Fryer

Long before Bridget Jones, female filmmakers have explored the fantasies and realities of the dating game. In this short animation, a woman carefully applies her make-up while day-dreaming about the variety of handsome suitors who might arrive at her door. Can the reality ever live up to her fantasies?

Freak (1988) Sharon Gadsdon

In this film, a schoolgirl's dreams of becoming a punk rocker are shown through time-lapse photography showing how make-up and clothes can create an entirely new and rebellious identity.

Ingrid Holtar (Trondheim)

Wives and husbands and what else? On narrating Anja Breien's *Wives* (1975)

This paper explores Anja Breien's *Wives*'s (*Hustruer*, 1975) position in Norwegian film history and the connection to John Cassavetes's *Husbands* (1970), while also asking how such an "origin story" shapes the way a film's history is written. *Wives* was created through collaboration between Breien and the three main actors, borrowing its working method and material from their earlier work with the feminist play *Jenteloven* (*The Girl Law*). The film was a break-out success, part of the flagship production company Norsk Film AS's period of risk-taking and bold decision-making. In a popular anecdote Breien has described how she had the idea for *Wives* after a screening of *Husbands*, thinking how different the film would have been if it had been three *women* who left their husbands and children to go on a binge. *Wives* is not only a re-imagining of Cassavetes's fantasy of escape, but a feminist challenge to the production method of *Husbands*, not least in terms of the involvement of the actors and collaboration on the film set. On the one hand, a marginalized national cinema like the Norwegian needs to be seen in an international context, and there is no doubt that the challenge *Wives* poses to *Husbands* is a fascinating case in point. Still, the relationship between the two films brings in questions of authorial intent. What kinds of stories are overlooked? How can one write about *Wives* as a challenge to *Husbands* while avoiding a hierarchal mode of history writing?

Marc David Jacobs (Independent Scholar)

Co-réalise-moi: Films with Multiple Female Directors and Their Depictions of Credible Female Characters

Whilst films with multiple male directors remain far from standard, feature films with multiple female directors are genuine rarities; excluding documentaries and anthology/portmanteau films, it may be that no more than a few dozen such films exist. Yet these include works from Israel (*Close to Home*, 2005) to the Arctic (*Uvanga*, 2013), from the arthouse (*Committed*, 2014) to the mainstream (*Apartment Troubles*, 2014), and from the likes of Monika Treut and Elfi Mikesch (*Seduction: The Cruel Woman*, 1985) to 'Twisted Twins' Jen and Sylvia Soska (*Dead Hooker in a Trunk*, 2009).

This presentation discusses these films with a twofold approach. Firstly, it relates the experiences of their directors, as expressed in their own writings and in existing and new interviews with them. This section examines the particular qualities which a collaborative female directorial approach was felt to bring to their work, touches on the frequency with which one or both co-directors also acted in their films, and explores how the collaborations came about and why they are so rare. New interviews conducted with directors of films released in 2014 and 2015 will additionally explore whether their first-time partnerships are expected to continue in future.

Secondly, it examines thematic similarities between the films, with particular discussions of feminist content (intersectional and otherwise) and their approaches to sexuality. The central focus, however, is the films' depictions of credible female characters, with attempts to outline what their distinguishing characteristics are, and what sets them apart from more mainstream conceptions of the so-called 'strong woman' character type.

Vanessa Jackson (BCU)

Have the Challenges Facing Women in Television Production Become Easier or More Difficult Over the Last Fifty Years?

This paper will examine whether practices and cultures within television companies have made it easier or harder for women to pursue careers in production since the 1960s. Drawing on literature from industry and the academy, as well as empirical survey and video interview data, the paper will explore different facets which have impacted on women's ability to work in television. These will include:

- **Lack of career progression** – including the paucity of roles available to women in the 1960s, and how this has changed over time.
- **Sexual harassment/ Ageism** – including inappropriate behaviour by male managers and on screen talent in the 1970s/80s, and the perception of ageism against on screen and production team talent in the contemporary industry.
- **Gendered niches** – women in television production frequently work in 'sexualised ghettos', such as Education, Childrens', Daytime and Lifestyle. Are there still inequalities of opportunity?
- **Casualisation** – changes in the structure of the industry have led to a predominantly freelance culture, and casualised project-based employment. This makes it particularly challenging for women to secure employment in the sector.
- **Technological change** – self-shooting is often now the norm in television production, which has had an impact for some female workers, and conversely other previously engineering-based roles are now computer-based, and are becoming more open to women.

The paper will disseminate survey data from research I carried out with 56 female workers at BBC Pebble Mill, as well as semi structured video interviews I recorded with four women working in television between 1965-2015.

Judith Jones (Manchester Metropolitan University)

Granadaland – A Land of Equality?

Granada Television has been described as the best television company in the world and following its launch in 1956 produced some of the most ground-breaking programmes in the history of British television, including *World In Action*, *Disappearing World*, *Seven Up* and award winning dramas such as *Brideshead Revisited* and *Coronation Street*.

Since 2013 Judith Jones, a former Granada employee and oral historian, has been leading the Granadaland project, an oral history of the company from 1956 to 1990. To date over 40 in-depth audio interviews, culminating in 60 hours of recordings, have been carried out with former members of staff, of whom almost half are women. A particular focus of the project has been the range of roles undertaken by women in production, technical and support areas and the extent to which female employees worked within sexual ghettos.

Themes covered in the interviews include recruitment, the specifics of each job and opportunities for career progression in a predominantly male environment. The testimony of these women recalls their fight for recognition and equal rights as well as their experiences of sexual discrimination and harassment. Their memories also demonstrate their invaluable, but generally undervalued, contribution to the quality of Granada's output, often in 'below-the-line' roles.

This presentation will discuss the degree to which these women received support from management, trade unions and male colleagues. It will also consider whether the ethos of Granada as a company with a strong sense of social justice extended to its female employees.

Lorna Jowett (Northampton)

Breaking Into the Boy's Club: *Doctor Who* and the Gendering of TV Production

The notion of authorship in the new *Doctor Who* is tied up with the current marketplace, the reach of a global transmedia brand, the reputation of the BBC and—inevitably—the status and personae of those seen to be in creative control of the series. TV authorship now consists of, as Jonathan Gray terms it 'the author function as a discursive entity' which is 'used by the industry to communicate messages about these texts to audiences' (2010, 113). This paper examines such mobilisation and the 'messages' it conveys in relation to a range of personnel associated with post-2005 *Doctor Who*. Current showrunner Steven Moffat has increasingly been publicly criticised for not doing more to include women writers and directors during his tenure as showrunner. This paper therefore examines the role of female writers, directors, producers and executives on the series, looking at gendered constructions of key roles (and their specific relation to fandom in the post-2005 series), and at the way the recent production history of the series has persistently sidelined women in favour of 'fanboy' creatives. This is especially interesting in terms of the publicity surrounding the appointment of female writers and directors for 2015's season nine, clearly in response to criticism. *Doctor Who* is a high profile example indicative of well-documented gender inequalities in the UK television industry and of the way the industry seems slow to address such inequalities.

Ursula-Helen Kassaveti (Univ. of Patras)

Womanhood at its best: the melodramatic world of Rena Galani

After World War II, the Greek film industry was making in the 1950s its first attempts at systematic production, distribution and exhibition, but Greek women usually didn't involve in the creative film process although they typically occupied a privileged place in the film narratives as actresses or singers. A decade later, although male filmmakers and technicians dominated the field from the outset, the exception soon appeared at first in the person of Mary Plyta, whilst few other women filmmakers would join up such as Lila Kourkoulakou and her contemporary, the filmmaker and actress Rena Galani. With a constant presence and an active involvement in the popular cinema, she served melodrama and starred also in minor roles in her colleagues' films until the mid-1980s. Galani's films from the 1960s represent womanhood at its best: the everyday struggles for the Greek woman's survival in a male-dominated and bound-to-tradition world. Furthermore, they deployed well-known melodramatic conventions in a new mode of expression, while differing in detail in a number of ways from other genre films. Aligning with the real-world institution of the era and its everyday social conflicts, Galani tried to make "art for the people" and capture the 'structure of feeling' of her era. The purpose of this paper is to present Rena Galani's melodrama film work with its typical characteristics and conventions, the crucial representation / role of women in her films (1964-1966), and the attempt to designate her cinematic idiom as "women's cinema", even in this, its earliest form. The presentation will be supported by audiovisual material.

Lisa W. Kelly (Glasgow)

'Sometimes it's hard to be a woman': *Nashville* as 'Quality TV' or 'Sudsy' Drama?

This paper seeks to challenge media and scholarly discourses around Quality TV in the US, which is increasingly dominated by male authors, characters and premium cable channels. This has resulted in a critical canon (*The Sopranos*, *The Wire*, *Mad Men*, *Breaking Bad*, and so on), which serves to either ignore or diminish the contribution of female creatives and women-centred programming to television's so-called creative revolution, and indeed those viewers who continue to invest in free-to-air weekly broadcasting. In an attempt to address this, I take as my focus the US drama series *Nashville* (ABC, 2012-), and analyse the ways in which its institutional positioning and critical reception is highly gendered, moving from masculine notions of 'complex' and 'quality' television towards the more feminised 'sudsy' drama.

Created by Callie Khouri (Oscar-winning writer of *Thelma and Louise*), with a female showrunner (Dee Johnson) and female-led cast (Connie Britton and Hayden Panettiere), I begin by looking at how authorship is negotiated in the production and promotion of *Nashville*, before considering how the series functions as part of ABC's brand of 'smart, emotional' programming. I am also concerned with its portrayal of women onscreen, in terms of the blurring of public and private personas and notions of authenticity and performance within the world of country music. As the male-dominated shows cited above are now *history*, I aim to offer reflections on how research examining female-centred programming is necessary to both critique and move forward debates around television and quality.

Christina Lane

Researching Joan Harrison: Facts, Figments, Fictions, and the Phantom Lady

This paper will foreground the research questions and problems involved in writing a book-length study of the life and career of British-born, writer-producer Joan Harrison. As a

woman who rapidly rose from Alfred Hitchcock's secretary to one of his closest collaborators, ultimately playing a critical role in nine of his films as well as the television series *Alfred Hitchcock Presents*, Harrison also had an impressive solo career. She produced six unconventional Hollywood movies, including the widely acclaimed *Phantom Lady* (1944) and *Ride the Pink Horse* (1947), two British films (*Eye Witness*, 1950; *Circle of Danger*, 1951), and four American television series, including *Janet Dean, Registered Nurse* (1955) (one of the earliest female-centered dramas).

Yet Harrison has remained a historical footnote in both the U.S. and UK, often trivialized as a muse, sexual object, typesetter, or even a nanny. The question of "Who was Joan Harrison?" is at once tantalizing and agonizing. This is made more difficult by the fact that little trace of her personal life exists, at least not in obvious forms such as official collections or family papers. She left no direct descendants. And the archive files or personal recollections that do exist offer only limited and slanted insights into Harrison's actions, movements, or frame of mind. This presentation will focus on my reasons for pursuing Harrison as a subject; my research progress so far; my methods and "in the trenches" strategies for information gathering; and the theoretical underpinnings of authorship, agency, and feminist subjectivity (and reflexivity) that inform my work.

Joy Leman (Independent Scholar)

Television Drama in Britain and France: A Period of Innovation and Political Pressure But Not for Gender Roles

This case study of the politics of the production process in television drama in Britain and France during the 1950s and 60s shows directors, producers and writers as mainly men. This is partly explained by the political, economic and social contexts and 'norms' of the time. Women were present in television production but mainly in supporting roles. There were important exceptions to this but mainly in the British context.

A comparison of the determining factors of television drama organisation and output in Britain and France at this time will draw on the Raymond Williams analysis of 'structures of feeling'. The innovative and experimental strategies on the part of directors and producers will be considered as Williams describes it, in terms of the 'radical dramatic movement' which can be applied as a factor of measurement in both countries where social issues were raised which in both cases inevitably questioned the role of women in society. However, the names of women involved in television drama production or writing in this period have to be prised out of the documentation – with a few exceptions. The working environment was typical of the time regarding the employment of women – secretarial, often invisible, support roles were the norm. Factors of social class and also political pressures from government were significant factors which shaped the environment and output of television drama in both countries at the time with issues of gender presenting often a significant absence.

Emiliana Losma (Independent scholar)

The Italian Silent Divas: Whores or Intellectuals?

Throughout the twentieth century much has been written about women's role in Italian silent cinema. In the years around the Great War, Italian intellectuals enhanced the Divas as object of the gaze and reserved insults, hostility and indifference for their activity as directors. While the careers of the Divas were linked to the transformation process towards modernity and intertwined with the emergence of feminine subjectivity, their fragmentary activity as directors and producers bears witness to the obstacles imposed by a cultural and political context which had always been unfavourable to the initiatives of women.

Italian film historians have subsequently confined feminine experience into the Divas paradigm, effacing and/or minimizing the activity of women as directors and producers. In the 1970s gender studies focused on constructions of gender and the “battle of the sexes”. Today the latest research of the Italian silent cinema qualify Divas as intellectuals and feminists of that time.

In this paper I provide an overview of the social and cultural paradigms surrounding Italian’s Divas, configuring the conditions that have made possible a mutation of the imaginary about them from whores to intellectuals.

Gina Marchetti (Hong Kong)

The Feminine Touch: Chinese Soft Power Politics and Hong Kong Women Filmmakers

The People’s Republic of China boasts some of the world’s most productive female filmmakers. Although Chinese women may be holding up “half the sky,” their contribution to state’s political agenda has been an ideologically mixed bag. Their films often deal with policies targeting women’s issues, inevitably, against the backdrop of the enormous economic changes in which neoliberal privatization of resources operates hand-in-hand with strict government control of political power. Melodramas, romantic comedies, biopics, and the occasional thriller offer reimagined historical figures, career women in dysfunctional families, unlucky mistresses of the nouveaux riches, and various iterations of the “postmodern” lives of women across classes, generations, and political persuasions.

Hong Kong New Wave women filmmakers such as Ann Hui (*Postmodern Life Of My Aunt*) and Clara Law (*Like A Dream*) routinely make films about mainland Chinese women as well, which often take up similar themes, but from a different vantage point, expressing a “structure of feeling” with a more cosmopolitan edge. More recently, a younger generation of Hong Kong women filmmakers have entered the co-production arena. Both generations negotiate the treacherous terrain in which they cater to mainland Chinese tastes, while having an eye on the global film market. This presentation explores Hong Kong women filmmakers’ distinct perspective on Chinese “soft power” in films about women from the PRC. The focus is on the cinematic tactics they use to approach ideologically charged issues involving women in an attempt to thrive in a very competitive and complicated cross-border market as well as address China’s geopolitical cultural ambitions.

Natalia Martinez-Perez (Madrid)

A Maverick Scriptwriter: Lola Salvador in the Spanish Television History

The aim of this paper is to examine the career of the Spanish scriptwriter Lola Salvador (Barcelona, 1938), also known as ‘Salvador Maldonado’ (male pseudonym). Popular for her work in famous Spanish films like *The Cuenca Crime* (Pilar Miró, 1979) and *Bicycles are for the Summer* (Jaime Chávarri, 1984), she has been scriptwriter in the public broadcaster Televisión Española (TVE) since the early sixties, where she is the author of many literary adaptations, magazines and children’s programmes including the Spanish version of *Sesame Street* (TVE1: 1979-2000).

There are several reasons to analyse her career, her education for instance. She is not a graduate from the Official Film School of Spain as the first generation of female directors - Pilar Miró, Josefina Molina and Cecilia Bartolomé. This is significant because Spanish women started working behind the camera in the seventies, within the context of political transition. Furthermore, Lola held executive positions in the multimedia communications group MediaPro and is one the founders of *ALMA* - the Spanish writers’ guild - (1989) and

DAMA – a management entity for media copyrights - (1999); nowadays she runs her own film production company called *Brothers and Sisters* (2001).

She embodies the “maverick” because she never wanted to be a director or become a civil servant of the public broadcaster TVE. Recently she has been awarded with several prizes such as the Golden Medal of Spanish Beaux Arts in 2011 and the National Film Prize in 2014, (the last scriptwriter awarded was in 1982). Focusing on her career and her role inside the film and television industry, this paper will analyse the way Lola Salvador had to break many glass ceilings throughout crucial decades in the recent history of Spain.

Henry K Miller (Anglia Ruskin/Cambridge)

Sunday Lady: In Defence of CA Lejeune

C. A. Lejeune's reputation never recovered from Lindsay Anderson's attack on her in his famous 1956 essay 'Stand Up! Stand Up!' which made use of a single column of hers from 1947. Four years later she resigned her post at the *Observer* shortly after walking out of her friend Alfred Hitchcock's *Psycho* (1960) an event which, in tandem with her condemnation of Hitchcock's *Sabotage* (1936), has served to further tarnish her reputation. For a long time she has been routinely unfavourably compared with the other so-called 'Sunday Lady' Dilys Powell.

This paper seeks to establish not simply Lejeune's merits as a critic, as has thankfully been done, albeit on a piecemeal basis, in recent years, but her significance as a pioneer of serious film criticism in its earliest years, well before the famous Film Society came into being. Her film work for the *Manchester Guardian*, which began in 1921, free from the review format which came to dominate the field later, provides an extraordinary perspective on Hollywood's first golden age and the art cinemas of Sweden and Germany – as well as on themes relating to almost every aspect of the film world in Britain. This talk will also reveal using archive material the unhappy tale of why she was made to leave the *Guardian* and become a 'Sunday Lady' at the *Observer* in 1928.

Dalila Missero (Bologna)

Titillating Cuts: Women Editors of Italian Popular Genres

In Italy, after the 50s, genre and popular features were usually addressed to male audiences, in a general process of marginalisation of female spectatorship. Perhaps surprisingly, then, between the 1960s and the 1970s, several female editors were employed in popular genre productions, such as *Aphrodite, Goddess of Love* (Mario Bonnard, 1959), *The Witch's Curse* (Riccardo Freda, 1962) and *Sexy Proibitissimo* (Marcello Martinelli, 1963). The contribution of these women produces interesting tensions, in the clash between a film production practice (editing) that, as Giuliana Bruno has suggested, is close to other ‘female’ practices, and its fundamental part in the construction of an imagery that is designed for ‘male’ consumption. Indeed, editing was vital in low-budget popular production as an effective and cheap means of spectacularizing the films.

The presence of female editors suggests the possibility to read Italian genre production as a field of negotiation for women. For this reason, my presentation aims to stress the complexity of the role played by women editors not only in terms of marginality but to exemplify the difficult relationship that exists between women and popular culture. In order to do this, I will account for the industrial conditions and the cinematic apparatus (De Lauretis) and how these determined the participation of women. Moreover, I will analyse the strategies of resistance and negotiation developed in this context to reveal unexpected relationships between popular culture and women's lives.

Rona Murray (Lancaster)

‘It’s my Nature, I Can’t Help Myself to be Outrageous Sometimes.’ (Jane Campion: DVD Commentary). What Can Modern Women Filmmakers *Do* with the Paratext?

Catherine Grant (2008) and Pam Cook (2015) have written about the function of the DVD extra as part of the projection of the modern film auteur and indicated the complexity of this new form of address. Sophie Mayer has pointed towards the “central and contiguous” nature of paratextual communication for feminist cinema. This paper considers the workings of new digital technologies and the way in which they suggest new possibilities for women authors. Using a range of contemporary examples, I will focus on the role of the digital paratext in making visible aspects of the invisible labour involved in filmmaking, and the role that the female filmmaker can have in guiding the interpretation of that labour and its value.

Giuliana Muscio (Padua)

Red-Headed Rebel: Nancy Savoca on Women, Race and Class

Nancy Savoca is an Italian-American-Argentinian independent filmmaker who has made films and television movies all centered on female characters, trying to correct conventional images from the point of view of gender, race, class and ethnicity. The New York Women Festival devoted her a retrospective in 1998. In 1989 her first film, *True Love*, an independent production introducing Annabella Sciorra, won the Grand Jury prize at Sundance. Her HBO film *If these Walls Could Talk*, on abortion issues, received an Emmy Nomination. She made a documentary on lesbian Latino comedian Reno, *Dirt* on an illegal immigrant maid in New York, and *24 Hours Woman* about a woman television producer who also tries to be a perfect mother. Her work is not so “invisible” but increasingly difficult to produce, receiving less distribution, and less critical attention.

Through an analysis of her films and an interview, I will focus on the way her identity as a woman permeates her work (family, women solidarity, feminist issues), her methods of work (she is also a writer) and specifically her special ability in valorizing the work of different actresses. In particular I will analyze her interrogation of Italian-American identity and of the role of women within the family and within a particularly male chauvinist society, from *True Love*, with an unconventional reflection on a traditional wedding in the Bronx, to *Household Saints* telling the story of three generations of Italian-American women, and contrast these titles with her “Latino” films.

Christopher Natzen (National Library of Sweden)

What is Worth Saving? Archival Principles and Female Cinema Musicians in Sweden During the Silent Film Era

Using on-going research into the formation of a Swedish Cinema music practice in Sweden 1905-1915 as a case, this paper will explore archival principles that affect what is saved for future generations, and in this specific case, what this has meant for the understanding of the history of Swedish female cinema musicians.

It is evident from Swedish cinema programmes from the silent era that the role played by female musicians is key to understanding the formation of a music practice for silent film exhibition and its continued development. The member rolls of the Swedish musician’s union shows that many women were members from its foundation in 1907, although the entire constituent board consisted of men.

What complicates research and understanding of the history of female musicians' for early cinema culture in Sweden is the nature of the sources. The preserved correspondence and minutes from the Swedish Musicians' Union are an important source for researching cinema musicians' working conditions. In this material men are amply present, but considering the many female members of this union, they are strangely absent from the archive materials. Why? This paper will approach the question by exploring archival rules that has influenced what has been seen as worth saving and has been deemed important for history. In this particular situation the ones who took up space and whose actions were considered worth discussing, and hence worth saving, were often men.

Elinor Parsons (DMU)

‘Speak as Small as You Will’: Playing the Women’s Parts in Peter Hall’s *A Midsummer Night’s Dream* (1968)

My paper will assess Peter Hall’s treatment of Shakespeare’s play in relation to its cultural context. The film had its origin in Hall’s 1959 RSC stage production which was televised for the American network, NBC, in that year. Hall revived his *Dream* in Stratford in 1962 and then later that decade he filmed it on location a few miles outside Stratford. It received a limited cinema release in England in 1968 followed by a Sunday evening television showing in America and a subsequent release on video in the States. Particular attention will be paid to Judi Dench’s Titania, Barbara Jefford’s Hippolyta, Diana Rigg’s Helena and Helen Mirren’s Hermia. Analysis of the actors interpretative decisions regarding their respective characters will be set alongside their other artistic work in the sixties with particular focus on their television work: Dench had played Trudy, the lead in John Hopkins’ *Talking to a Stranger* (1966) and Rigg had become well-known for her rôle as Mrs Emma Peel in *The Avengers* (1965–7). Responses to Peter Hall’s film will be evaluated in relation to the extent to which it has been overshadowed by Peter Brook’s 1970 RSC production of *A Midsummer Night’s Dream*. Consideration will also be given to the way the critical reception reflects its limited distribution and poor print quality.

Fiona Philip (Leeds)

Online Structures of Feeling? The *Yarn* Platform and Doing Women's Film and TV History, Digitally

There is much fanfare and hope invested in digital platforms and their transformative possibilities for 'opening' up heritage and making national collections more accessible for their publics. The *Yarn* digital storytelling platform was produced by the Pararchive Project (2013-15), a collaborative research project funded by the AHRC (Connected Communities and Digital Transformations themes). The team comprised four UK-based community groups, the Science Museum Group, the BBC Archive, technology designers and academics. Over 18 months we collaborated on co-designing a digital resource from the bottom-up, rather than the conventional top-down, with the aim of creating a platform that allows users to include and share their own archival or research materials in conjunction with digital content from national collecting institutions, as well as existing ephemera online. As a linking, rather than a hosting, site, *Yarn* invites users to orchestrate online (audio/visual) content, share their own collections, as well as commenting on and including other stories on the platform. Using a (brief) case study that explores the Austrian Jewish actress, Elisabeth Bergner (1897-1986) and her work in the British film industry, this paper reflects on the *Yarn* platform from a critical feminist perspective, asking: how does the resource contribute to doing women's film and TV history (or not)? Does it – *can it* – help us unsettle embedded historiographic practices and 'selective traditions' (Williams, 1965)?

Laraine Porter (DMU)

From Silence To Sound; Women Working on the Transition To Sound in the British Film Industry 1927-1933.

This presentation will look at the ways in which women in the British film industry contributed to the transition between silent and sound cinema. It will look at issues that affected their roles both in front of, and behind the camera as new sound technology took priority in production, post-production, exhibition and reception. However, it was largely male technicians, many trained by the BBC, who moved to the newly-equipped British cinema sound studios to develop their craft in what remains an overwhelmingly male-dominated area to this day. This paper will examine the conditions that led to this situation as silent cinema became voco-centric and the 'men in brown coats' arrived on the film set imparting the science and methods of sound recording.

Ingrid Ryberg (Stockholm)

State Feminism and Film Feminism in Sweden in the 1970s and 1980s

This paper discusses film feminism in Sweden in the 1970s and 1980s, a lively film culture organized around festivals, self-built cinemas, collectives and associations. However, unlike its equivalents in UK and USA, Swedish film feminism has remained largely unknown and unacknowledged. Based on archival research, this paper focuses on this film culture's interrelation with the contemporaneous establishment of Swedish "women-friendly" state feminism (Hernes 1987) and on collaborations with and funding through state institutions. The purpose is to analyze the construction of the notion of women's cinema in Sweden by close reading festival catalogues and work by directors who were recurrently shown at women's film festivals (e.g. Maj Wechseltmann and Marie-Louise Ekman). Like much of the work produced in the feminist film movement internationally, Swedish films by women during this time can be divided into the categories of documentary and avant-garde. This paper, however, seeks to rethink the premises of this foundational dichotomy in feminist film theory (cf. de Lauretis 1985; Juhasz 1999) by considering the film culture as not only reflecting the politics of the women's movement, but as also shaped by specific cultural policies in Sweden at the time and by funding opportunities through Swedish Television and the National Board of Health and Welfare. I argue that women's cinema in Sweden functioned as an intimate public (Berlant 2008) offering affective recognition of women's oppression, while at the same time articulating ideas about Swedish exceptionalism (Keskinen et al. 2009), i.e. about Sweden as a progressive country where inequality was already solved.

Emma Sandon (Birkbeck)

Engineering Difference: Women Working in Technical Jobs at the BBC Television Service During the 1940s

This paper will discuss how women engineers recorded their experience of discrimination in the BBC television service at Alexandra Palace, London, during the 1940s. Muriel Powell, Gladys Davies, Bimbi Harris and Mary Ticehurst, all joined BBC radio first as engineers when the BBC advertised for women in 1941, and then transferred to television between 1946 and 1947. In a recorded group interview they shared funny stories about not being shown anything and learning on the job. The 'girls' they recalled had all the dirty jobs, such as cleaning the cables when they took cameras out to film programmes in the gardens of Alexandra Palace, where the television studios were based. They talk about some of the reasons they were given by their male supervisors and colleagues for not being allowed to do certain jobs. More difficult for them to express were incidents of bullying by men hostile to women doing engineering jobs. Bimbi Harris was 'sent to Coventry' for being photographed

by a local reporter on a tracking camera, which women were not allowed on. Other memories were about being demoted from positions on camera and sound to vision-mixing, achieved by the new Association of Cine-Technicians when the union pushed through new grading for camera positions at the expense of its women members. In the period after WWII as the television service became established, women who had been recruited during the war were eased out of skilled and responsible jobs as men regained their positions in production and engineering in broadcasting.

Isabel Segui (St Andrews)

The Role of the Wife-Producer in the Andean Cinematic Practices: The Case of Beatriz Palacios

The task of the women who produced films in the Andean countries during the 1960s, 1970s and 1980s has been overshadowed in film history and criticism. Most academic approaches focus pre-eminently on textual analysis, instead of giving more attention to the collaborative and horizontal production processes undertaken by these 'tribes' of filmmakers. As a result of this colonized pattern of research, the overall importance of the directors - usually white, middle-class men - has been reinforced, even in anti-auteurist cinematic contexts.

A case in point is the Ukamau group (Bolivia), led by the director Jorge Sanjinés (1936-) and Beatriz Palacios (1946-2003), who was the executive producer of Ukamau's films and Sanjinés' wife. The role of Palacios within Ukamau group was multifaceted, but always instrumental, both logistically and emotionally. In addition to her role as executive producer, she exercised multiple responsibilities during the preproduction and the shooting. Afterwards, she was in charge of both the commercial distribution and popular dissemination in unions, associations and remote rural communities. She also conducted systematic evaluation of the actual impact of the films on their principal addressees, the subaltern groups. Apart from working with popular publics, she was also responsible for the relations with the national and international press, festivals, professional associations and transnational institutions. Her consciously elected dedication led her to make significant personal and professional sacrifices, that can now be addressed with documentary evidence.

This presentation takes Beatriz Palacios as a case study of an unacknowledged model of low cost film production that, resting on the shoulders of women, made viable an important part of the New Latin American Cinema.

Sally Shaw (Portsmouth)

'I Can't See it Happening with British Money Unless I Make *Five Weddings and a Funeral*': Negotiating a Working Life in Radical Black Film and Popular British Television -The Case of Ngozi Onwurah.

In 1994, Ngozi Onwurah wrote and directed a feature film, '*Welcome II the Terrordome*'. Inspired by the Public Enemy track of the same name and the Nigerian legend of the Ibo people who chose to drown themselves rather than submit to slavery, *Welcome II the Terrordome* depicted a future dystopian world ('somewhere between Brixton and the Bronx') in which black people were once again enslaved and forced to live in a harsh enclosed world.

In *Terrordome* and visceral short films such as *Coffee Coloured Children*, *The Body Beautiful* and *Still I Rise*, Onwurah drew on her own lived experiences as the daughter of a Nigerian father and a white British mother to explore notions of female black sexuality and corporeality, the racist legacy of colonialism, and the contested liminal space afforded to women of 'mixed heritage'. As Audrey Foster (1997) has argued, 'If Onwurah incites rage and invokes pain, she does so to indict received notions of passivity and ignorance'.

Terrordome, Onwurah's only full-length feature film, was made with 100% private investment; her mother re-mortgaged her house and other money was raised in an innovative early form of crowdfunding. Indeed, Onwurah was later to comment that this was the only way in which a radical film, written and directed by a black woman, could be made in the context of a British film industry dominated by white males. However, alongside her filmmaking, Onwurah also worked for BBC television, most notably on the popular series *South of the Border* (1988-90) and would later direct several episodes of ITV's *Heartbeat* (1992-2010). This paper draws on archival material to explore the way in which Onwurah negotiated a working life of such contrasts. More broadly, it seeks to investigate the conditions of creative and industrial production for BME women working in film and television.

Dr Billy Smart (Royal Holloway)

Pat Hooker: Writing for Television in the 1970s.

Before the screening of her 1973 *Armchair Theatre* play 'The Golden Road' as part of the 'TV's Forgotten Dramas' season at BFI Southbank in 2015, Pat Hooker (1933-2001) had been a neglected figure in histories of women's television. The largely unknown drama is a work of considerable historical significance, being the first original lesbian play written by a woman to be shown on British television. 'The Golden Road' is also a work of great dramatic merit as well as importance in its own right, the creation of a distinctive and individual voice.

This presentation examines Pat Hooker's life and work aside from 'The Golden Road', presenting new biographical research into her career and textual analysis of her scripts for various popular legal, police and medical TV series of the 1970s including *Kate* (Yorkshire Television 1970-72), *Angels* (BBC 1975-83) and *The Gentle Touch* (LWT 1980-85). An Australian playwright who moved to Britain in her thirties in order to further her literary career, Hooker wrote for three different media – stage, television and radio – supplementing her income by working as a stenographer and court reporter.

This distinctive combination of accomplishments and experiences helped to make Hooker's writing unique in popular TV drama. Her work is characterised by an odd dichotomy that combines a mythical-poetic sensibility with a court reporter's eye for everyday detail, presenting surprising perspectives and alternative lifestyles inside seemingly quotidian settings.

Phyll Smith (UEA)

Who was that Masked Woman? Female Agency and Anonymity in *Zorro's Black Whip* (1944)

The 1940s saw a resurgence of female protagonists in movie serials which harked back to the Serial Queen era of the 1910s/20s. Perhaps the most surprising of these being the starring of serial regular Linda Sterling as the eponymous hero in *Zorro's Black Whip*. This reversal of gender roles sat within a series of Zorro serials produced by Republic Studios and saw a character whose heroic feats and physical abilities were similar to those other, male, Zorro's and masked men who came before and after her. The film, made at a time when women were encouraged to take on male roles as part of the war effort, does not posit the female Black Whip as a disruptive figure in the Zorro dynasty, but does so in a continuity allowed by the diegetic mask which disguises not only the identity, but the gender of the hero, from those whom she fights and fights for.

This paper investigates the continuities and departures within the gender roles of the genre and character, the motivations of producers in framing the serial, and its affective impact on both male and female audience. In doing this it reveals a further gender masking, in revealing that despite the credits to an all male writing team and originating sources, the character was created and the original scenario/treatment written by an aspirant teenage actor /writer, Ruth Roman, who was written out of the production history of her first realised film.

Margherita Sprio (Westminster)

Negotiating Femininity and Feminism Through Carol Morley's *Dreams of A Life* (2011)

This paper will address the ways in which the British filmmaker Carol Morley negotiates feminism and identity politics in her working methodology. To what extent can it be argued that her working practice embodies a 'feminist politics' that is both inside and outside of her films? This question will be addressed in relation to her documentary film *Dreams Of A Life* (2011) that situates these overarching themes into a contemporary context. Based on a real life, this film is about a young woman, Joyce Vincent who died in her bedsit above a shopping centre in London in 2003 and whose body remained undiscovered for three years. The film negotiates the interrelationship between spaces of femininity, race and loneliness. Morley's forensic detailing of the life that Vincent led before her death, acts as a repository for women's historical invisibility. The circularity of the data that Morley uncovers gives credence to a life once lived but also to the unknown histories that women help to shape in the everyday. Oral interviews throughout the film give life to a woman who was once very loved but who still managed to escape the conventional grip of a life lived out in public. Morley's focus on the value of a woman's life forces the spectator to re-think their own relationship to mediated ideas of identity and self-identity in particular. This paper will interrogate these issues and hopes to highlight the particular role that Morley's film plays in helping us to understand how to live a feminist life.

Shelley Stamp (California)

Film Noir's 'Gal Producers' and Its Female Market.

Female authorship is a significantly under-acknowledged aspect of film noir, that cycle of postwar American filmmaking often considered distinctly "masculine" in its tone and address. In fact, many significant films noir were produced by women (*Phantom Lady*, *Gilda*), written by female screenwriters (*The Big Sleep*, *Mildred Pierce*), or adapted from fiction written by women (*Laura*, *In a Lonely Place*). While critical literature on film noir has tended to downplay female authorship, work by women behind the scenes was prominently featured in marketing campaigns for many titles – with the particular aim of attracting female moviegoers.

Drawing on rare archival sources, original pressbooks, and items published in fan magazines and women's monthlies, this paper analyzes the publicity surrounding women who produced film noir in the late 1940s and 50s, a group that includes Virginia Van Upp, Joan Harrison, Harriet Parsons, Ida Lupino and, through her own company Diana Productions, Joan Bennett. Branded "gal producers," they were marked as something of an oddity in the industry. Yet, I argue, publicity about their work became a means of attracting female audiences to the cycle of "red meat" crime films of this era, not yet dubbed "film noir." My research indicates that films noir were marketed to women in many conventional ways – product tie-ins for everything from canned foods to hosiery, fashion lay-outs on the women's pages of daily newspapers, and fan magazine profiles of eroticized "tough guy" stars. But publicity about noir's "gal producers" strikes a different note. It relies less on clichéd views of women's interests in consumption, fashion and romance, turning instead on their interest in work and professionalization. Female moviegoers intrigued by the strong women they saw onscreen in

noir, might be particularly interested stories of women working, successfully, behind the scenes in a male-dominated industry.

Lisa Stead (Exeter)

Archiving Star Labour: Framing Vivien Leigh

This paper will explore the role that the archive might play in framing, illuminating and obscuring histories of gendered labour in interwar film culture. Building upon the recent opening of the new Vivien Leigh archive acquired by the V&A in 2013, and the publicity surrounding Leigh's centenary, the paper will consider the possibilities that a star archive offers researchers, specifically from the perspective of feminist film historiography. With the opening of the new archive, a series of possibilities arise for studying this star image, and for freshly contextualising her place within film history. The paper focuses on the film star's labour as an alternative way into the archive, locating film actors in the sphere of production and considering their identity as workers through the archival traces of the construction of performances and the intersection between on and off screen creative labours and identities.

By examining elements such as Leigh's script annotations, letters, notes to directors and screenwriters, photographs and diaries, the paper will explore how she built and constructed her performances and positioned herself as creative labourer. Leigh offers a particularly engaging case study for this kind of archival work because her star image was produced around the ongoing conflict between labour and glamour, specifically in regards to her unique physical beauty. As George Cuckor summarised, she was 'a consummate actress hampered by beauty.' Archival material suggests a performer who worked extremely hard at her craft, in the process grappling with a pushing against discourses surrounding the female film star. As such, looking again at Leigh allows us to re-examine the value and visibility of women's labour more widely within a gendered industrial history.

Ingrid Stigsdotter (Stockholm)

'The Unerring Judgment Of A Woman': Silent Film Exhibition, Gendered Expectations, And The Campaign For Women's Rights In Sweden

The role of women in early film exhibition is an under-researched area in many ways similar to "below-the-line" roles in production. Although protocols from Swedish film exhibitors' meetings and reports in film journals show that cinema-owners and film exhibitors were male-dominated professions in early 20th century Sweden, some of the earliest cinemas in Sweden were run by economically independent women (Furhammar, 2003) and archival research suggests that a large number of women were involved in running cinemas throughout the silent era and into the interwar period. This is however not reflected in the standard works on Swedish film exhibition. For example, Kurt Berglund (1993) presents the Bostock cinema as owned by the well-known Goes brothers in the silent era and then sold to the Europa company in 1945, ignoring the fact that Wilhelmina Larsson (later married Acrel) who worked for Anton Goes bought the cinema in 1914 and appears to have been its managing director at least until 1939, i.e over 25 years. Yet, just as in contemporary Hollywood, trade magazines were interested in profiling women working in the film industry. By analyzing such materials, as well as evidence of women pianists crossing over from accompanying silent pictures to film exhibition, this paper will discuss how pioneering women film exhibitors in Sweden navigated gendered expectations in this new entertainment industry. In addition, I will suggest that some of these cinema owners and managers can be linked to contemporary campaigns for women's rights.

Emy Takada (Pittsburgh)

Ana Carolina Teixeira's *Das Tripas Coração*: Resisting Marginalization Through Metatextual And Intertextual Dialogues

Despite being a foundational director of Brazilian cinema whose career goes as far back as fifty years, Ana Carolina's work has been practically absent from discussions of Latin American film in part due to the favoritism toward the Cinema Novo and its largely male directors. Ana Carolina's debut as a director in the 1960s coincided with the golden years of Cinema Novo and the time when Brazilian life was ruled by a repressive dictatorship (1964-85). Unlike her Cinema Novo counterparts, Ana Carolina's films were discussing issues that concerned women's marginalized position in the social, political and cultural spheres. The state did not look favorably upon her thematic innovations and made her pay for it in the form of censorship. Even after democracy was established, Ana Carolina was never able to claim her space in the Brazilian film production system.

In light of years of marginalization that prevented her from regularly making films, Ana Carolina released in 1982 *Das Tripas Coração*, which became her most acclaimed film for its critical view on patriarchy, hierarchy, and subordination. In this study, however, I propose a different approach to the film that does not focus on those social issues but on its commentary on the marginalization of filmmakers by the Brazilian film industry. I propose a reading of *Das Tripas* that examines how the film engages on dialogues with issues formulated in the body of other films (filmic and extrafilmic texts), and then demonstrate how those dialogues move Ana Carolina out of a state of marginalization and place her side-by-side with Cinema Novo filmmakers.

Sue Thornham (Sussex)

On The Edge Of Chaos: Structures of Feeling in Coline Serreau's *Mais Qu'est-ce qu'elles Veulent?* and *Chaos*

In 1975, the same year that *Patterns of Discrimination Against Women in the Film and Television Industries* was published in Britain, Coline Serreau was completing her documentary *Mais Qu'est-ce qu'elles Veulent?* ('But What do they Want?'). Finally distributed in Paris in 1978, after huge struggles to obtain funding, the film, which was the outcome of seven months of interviews with a wide range of women across France, was quickly buried, and is now very difficult to get hold of. Serreau herself went on to make the hugely successful *Trois Hommes et un Couffin* (1985), re-made as *Three Men and a Baby* (1987), and a number of other feminist-inflected but far from radical social comedies. In 2001, however, she released *Chaos*, which has been described as 'le plus féroce de [ses] films' (the most ferocious/angry of her films), and which picks up many of the themes, and a number of the governing images, of her 1975 documentary.

This paper examines the links, and the differences, between these two films, and asks what such an examination reveals of the structures of feeling of these two moments of production. In the intervening twenty-five years, women like Serreau have moved from the struggle to make low-budget documentaries to occupying an established position within mainstream film production, yet in many ways - and despite its designation as 'comic satire' - the later film is more angry and more despairing than its predecessor. What conclusions about 'then' and 'now', and their relationship, might we draw from this?

Elisa Uffreduzzi (Florence)

Stacia Napierkowska: The Choreography of a Stunning Career

This paper discusses the career of Stacia Napierkowska, a French ballerina, a modern dance pioneer and an actress of silent cinema at the same time. Although she had an academic ballet

training, she early started performing a new kind of dance, matching François Delsarte's heritage, Isadora Duncan's dance concept and a style of movement totally personal and soon imitated by other women-performers.

When she started playing in silent movies, the silver screen promptly recorded her peculiar dance style. In fact, she often performed choreographies inside movies, mainly showing the same style. Therefore – with the support of other references – we assume she was the author of most of those choreographies, thus demonstrating a strong will for orientating her professional career, as actress and dancer as well. Although the film direction mostly reports the name of a male director – except a short she directed herself – this paper focuses on Napierkowska's contribution to silent movies through her “new dance”.

The analysis (both choreographic and filmic) of some dance scenes performed by her, intersecting with coeval sources (such as newspapers, playbills, photographs) and academic literature, will deepen our understanding of her role in silent cinema, between France and Italy, and thus re-discovering a strong icon of woman, who despite a society still hostile towards women, acted as the entrepreneur of herself.

Among the movies here considered (this is a provisional filmography): *Effetti di Luce* (production: FAI, 1916. Directed by Ercole Luigi Morselli, Ugo Falena); *Le pain des petits oiseaux* (Albert Cappellani, 1911); *La Bague qui tue* (*Les Vampires*, episode 1 – 2nd part. Directed by Louis Feuillade, 1915).

Jennifer Voss (DMU)

‘The Hardest Working Girl in Hollywood’: Clara Bow, Louise Brooks and the Welfare of the Performer.’

In his exploration of ethics in actor training, performance studies scholar, Mark Seton argues that within the process of actor training, there is ‘potential for and actual accounts of misuse of power by teachers over students in a highly intimate and vulnerable context of learning, exploration and risk-taking’ (2010: 5). This paper will employ Seton's findings to draw pertinent parallels between the problematic elements highlighted within certain forms of actor training, and the working conditions of female silent stars within the 1920s Hollywood studio system; paying particular attention to the student/teacher and actor/director relationship. Moreover, Rosemary Malague's writings on women and the Method will provide a critical tool to further analyse these relationships, offering fruitful comparisons within a wider context of actor training.

Case studies focusing on the controlling and manipulative relationships between Clara Bow and B. P. Schulberg, and Louise Brooks and G. W. Pabst, will be used to demonstrate the ‘misuse of power’ experienced by actresses, both on and off set. Furthermore, Bow and Brooks' accounts of humiliation, overworking and mental health issues, contribute to offering an invaluable insight into the coaching and treatment of actors during this era of filmmaking, despite the lack of formally recognized actor training in place. This investigation will re-examine the performance processes of the female silent star, by addressing the potentially damaging impact created through hierarchal structures of authority within the Hollywood studio system, and the issues this raises in relation to our understanding of ethical practice within screen-focused actor training today.

Helen Warner (UEA)

Below-the-(hem)line: Creativity and Authorship in Costume Design

Much of the empirical research that focuses on ‘creative labour’, relies upon the testimonies of typically male above-the-line workers (see Nixon & Crewe 2010). This paper seeks to provide a corrective to existing scholarship by examining the trade stories of women working in below-the-line professions. In an attempt to render visible the creative work undertaken by those working in the costume and wardrobe department, I explore the ways in which women practitioners collectively imagine/make sense of their ‘creative’ labour and corresponding status (or lack thereof). Seeking to expand upon the concept of ‘trade genres’ (Caldwell 2008), I examine the ways in which the stories told by women practitioners (and made public in trade papers) complicate Caldwell’s implicitly ‘masculine’ typology. In so doing, I argue that these trade genres require revision and reimagining in order to capture the lived experience of those working in ‘feminine’ professions. In addition, this paper interrogates these ‘new’ trade genres in order to make clear the ways in which the stories told serve to explain away complex power relations and structural disadvantages that continue to delegitimise and devalue women’s creative labour.

Non Vaughan Williams (Swansea)

‘Structures of Feeling’ Within Public Service Broadcasting In Wales: Nan Davies’ Experience At Two BBC Centres – Bangor and Cardiff

Annie Davies 'Nan' (1910-1970) was employed by the BBC in 1935 having graduated in History and Latin. She began work as a secretary but quickly rose through the ranks to become a versatile presenter and producer of a wide range of genres. She remained unmarried and had no children, her situation similar to that of many women employed in the television industry, as the ACTT 1975 report highlighted.

This paper will examine the ‘structures of feeling’ within which Nan Davies worked during her career in public broadcasting. During this period Wales was to emerge as an entity for broadcasting with pressure groups campaigning for more Welsh medium content. However she was equally at ease in both Welsh and English, and produced a variety of programmes for the BBC including *Woman’s Hour* and *Heddiw*, (a Welsh language daily television news programme), interestingly comparisons can be drawn with other pioneers such as Olive Shapley. Nan was brought up within a farming community and would exploit any opportunity to bring the traditions of the countryside to BBC output. But her outlook was far from parochial, and the range of subject matter she chose reflects her wide interests and offers a glimpse of the life she and her colleagues led. The paper will explore how some of the programmes she produced followed patriarchal codes, while others reflect a more revisionist approach.

The work of Nan and her contemporaries paved the way for two national radio stations (*Radio Cymru* and *Radio Wales*) and a national television service, S4C in the following decades.

Melanie Williams (UEA)

Reading The Costume Sketch: Interpretive Challenges

Sue Harper and Vincent Porter have observed how film and television historians have traditionally been happier ‘scour[ing] through archives for empirical data’ while ‘tend[ing] to ignore each medium’s visual qualities’, a failure which ‘may lie in part with the difficulty of finding an appropriate verbal language with which to discuss it.’ (2005 14-15). Bearing this historiographic tension in mind, this paper focuses on some of the interpretive challenges posed by using a primarily visual archival document in writing media histories: the costume design sketch. Sometimes a sounding board for costume ideas, sometimes a more practical blueprint for a garment’s assemblage, the costume design sketch provides multiple insights

into the aesthetic vision and creative labour of the costume designer, a role that has been frequently occupied by women. Costume sketches not only preserve details of creative processes otherwise lost, they are also objects of considerable beauty, which may in turn present further difficulties for the historian; because of the seductive visual and sometimes tactile pleasure they offer, it seems more fitting to swoon and covet than to analyse.

Following on from my article about Julie Harris's work in costume design in the 1960s (*Feminist Media Histories*, April 2016) which made extensive use of her annotated sketches as primary source material, this paper will examine a number of costume sketches held by BFI Special Collections from designers working across a range of British film production during that decade including Harris, Jocelyn Rickards, Margaret Furse and Cynthia Tingey, and propose some thoughts about *how* we might go about interpreting and using these rich and beguiling archival resources in the most effective ways.

Helen Wood and Jilly Boyce Kay (Leicester)

Commercial Television Culture, Housewife-Citizenship And Gendered Responses to the Arrival of ITV in the Mass Observation Archives

This paper seeks to trouble some of the dominant historical narratives in which the '1950s housewife' is figured as emblematising the shift to suburbanised, home-based entertainment through her apparently easy alignment with consumption, passivity, and therefore with television itself. Against these enduring classed and gendered assumptions about television, the feminine, and the commercial in the post-war period, we present archival materials found in the Mass Observation archives which record the gendered responses to the arrival of ITV - and advertising - in 1955. As such, this paper is concerned with questions of women's labour as they actively negotiated the entry of commercial television into domestic space, and particularly how women began to critique the aesthetic features of advertising. Historians of television have detailed how the coming of ITV was greeted by critical derision and deep anxiety about its potentially debasing effects on the national culture; in this regard, commercialization was conflated with Americanization, with feminization, and with passivity. More broadly, historical and popular discourses about the 1950s reproduce the figure of the housewife as both ushering in and emblematising the shift to a modern, atomised, suburbanised consumer society. Janet Thumim (2002) has shown how repeated elisions between 'television audiences', the 'feminine' and the 'consumer' re-inscribe assumptions about women's central but ultimately passive role in these broader socio-economic changes. However, by recovering voices from the Mass Observation archives, we will begin to challenge the easy alignment of the housewife with consumption and asocial domesticity. Instead, we will detail the ways in which women *brokered* the arrival of 'commercialised' culture into domestic space, and *laboured* to negotiate the consumer address to the post-war home.

Ellen Wright (DMU) and Phyll Smith (UEA)

Tijuana Bibles and the Pornographic Reimagination of Scandalous Female Film Stardom

While fan writing and slash fictions regularly inform readings of modern celebrity and its attractions for audiences, similar audience interventions into historical stars are rarely attempted. This paper posits the use of 'Tijuana bibles' – unofficial pornographic comics of the 1920-40s – as a means of making similar (re)examinations of audience understandings of high-profile and occasionally controversial female stars such as Mae West, Clara Bow, Jean Harlow and Joan Crawford.

Whilst Early Hollywood's star system relied upon the successful promotion of carefully controlled star personae with the studios being increasingly required to present and defend near puritanical star images, these stars were simultaneously sex symbols and audiences craved insights into the private lives they imagined for their chosen stars.

Both reliant upon, and overturning these women's phenomenal star status, featuring images, subjects and language impossible in the age of the Hays Office and engaging openly with the narratives of contemporaneous rumour and speculation surrounding these women's private lives, these erotic comics celebrate, denigrate and even satirise their female subjects unhampered by an official studio 'line', the worry of litigation or the wrath of censors. As such they offer readers a furtive peep behind the glamorous screen of Hollywood stardom, illustrating not only the sexual interest of audiences but their engagement with otherwise historically intangible factors such as celebrity gossip and scandal; offering the academic a glimpse into fan discourses that could never have appeared in legal print.

Biographies

Kim Akass is a Senior Lecturer in Film and TV in the School of Creative Arts, University of Hertfordshire. She has, with Janet McCabe, co-edited and contributed to a number of edited collections in the 'Reading Contemporary TV' series for I.B. Tauris including *Quality TV: Contemporary American TV and Beyond* (2007) and their latest collection *TV's Betty Goes Global: From Telenovela to International Brand*, which was published in 2012. She is currently researching and writing about the representation of motherhood in the media and is one of the founding editors of the television journal *Critical Studies in Television* (MUP) and managing editor of [CSTonline](#).

Diana Anselmo-Sequeira is a postdoctoral fellow in Film at the University of Pittsburgh. She is currently working on a book examining the fan practices and personal archives of the first generation of American girls to grow up with the movies. Her research on female adolescence and media history has appeared in *Cinema Journal* (2015) and *Spectator* (2013), several academic anthologies, and is forthcoming in *Camera Obscura*. She is also the co-editor of *Girls' Economies: Work and Play Cultures* with Miriam Forman-Brunell.

Alejandra Armendáriz Hernández graduated in Audiovisual Communication from the University of Navarra and studied Japanese language and culture at the Ca' Foscari University of Venice. She has been a visiting researcher at the Meiji Gakuin University in Tokyo with the support of the Monbukagakusho Scholarship (2008-2010) and Japan Foundation Fellowship (2011-2012). Currently, she is a PhD student at the University Rey Juan Carlos in Madrid and works as a teaching assistant at the Open University of Catalonia. Her research and publications focus on Japanese cinema, women filmmakers and gender studies in East Asia.

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Sarah Atkinson has been publishing, researching and teaching in the areas of Digital Storytelling and Digital Audience Cultures for 15 years. Sarah's research embraces practice and theory to offer new understandings of the aesthetics, formal qualities and reception of emergent narrative phenomena. Her first monograph *Beyond the Screen* (2014, Bloomsbury) presents an expanded conceptualization of cinema which encompasses the myriad ways film

can be experienced in a digitally networked society where the auditorium is now just one location amongst many in which audiences can encounter and engage with films. Her most recent book *From Film practice to Data Process* (Forthcoming, 2016, Edinburgh University Press) examines the different ways that the business, processes, and personnel behind film production are currently presented to future audiences and the wider public by the film industry itself through its various channels of media communication. Sarah has also published in the *International Journal of Communication*, *Convergence*, *Feminist Media Histories*, *Journal of Media Practice* and *Frames Cinema Journal*.

Holly Aylett (MA Cantab) read English at Cambridge University before joining the BBC and becoming a documentary film-maker. In 1981 she co-founded *Broadside*, the women's collective which pioneered Channel Four's first current affairs series. She then travelled widely in Latin America directing *Havana Report*, 1985, a documentary on the New Latin American Film movement, and *Tales Beyond Solitude*, 1989, an award winning film on Gabriel Garcia Marquez' love-hate relation with cinema. She is a founding editor of *Vertigo Magazine*, 1993-2010, UK's leading independent film quarterly, and founding Director of the *Independent Film Parliament*. She has lectured for over ten years in Film Studies and Cultural Policy, and currently advises on film and audiovisual policy as Senior Research Fellow at London Metropolitan University's *Global Policy Institute*, and as Honorary Fellow at Birkbeck College, London. She is a former member of the UK UNESCO Commission's Cultural Committee, and advises on UNESCO's unique Convention on Diversity of Cultural Expressions, 2005. As Vice President of the European Coalition for Cultural Diversity (ECCD) she works with an international federation of civil society and creator organisations (IFCCD, <http://www.ficdc.org/?lang=en>), to implement the aims of UNESCO's groundbreaking Convention on Diversity of Cultural Expressions, 2005, in trade and cultural policy at both European and international level.

Canan Balan is an Assistant Professor at Istanbul Şehir University in the Department of Cinema and Television. Balan earned her PhD degree in Film Studies at the University of St Andrews with a project on early cinema in Istanbul. After publishing articles related to this topic, she is currently working on her first book-length manuscript based on her doctoral dissertation.

Eva Balogh graduated from the University of Portsmouth in 1996, specialising in historical and theoretical studies in Art, Design and Media. Since then Eva has taught Visual Culture at all undergraduate levels to BA studio based courses, including Fashion and Textile Design, Photography, Animation and Fine Art. Eva is a staunch advocate for both archival and oral history research methods and has contributed extensively (as an interviewer) to the oral history archives at Portsmouth Museum and Records Service. Her current research project is concerned with cinema exhibition practice. She is investigating how, and why, the cinema usherette has become such an iconic figure. Drawing from oral history interviews, photographs, cultural objects and related epiphenomena, Eva's research explores how the usherettes presence functioned as an ideologically charged mediator between the cinema audience and broader discourses of desire, femininity and identity; illustrating that she was pivotal to the experience and enterprise of *the cinema*. In spite of this, she has been overlooked in most cinema historiography. This research is forming an international educational archive - see www.cinemausherettes.com as well as being disseminated through exhibitions, conference and publication.

Miranda J. Banks is Associate Professor of Visual and Media Arts at Emerson College. Her primary area of research is the American film and television industries, with a specific focus on production cultures, creative and craft guild history, and gendered labor in Hollywood. She is author of *The Writers: A History of American Screenwriters and their Guild* (Rutgers UP, 2015), co-editor of *Production Studies: Cultural Studies of Media Industries* (Routledge, 2009), and co-editor of *Production Studies, The Sequel!: Cultural Studies of Global Media*

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Melanie Bell's principal research interest is the relationship between gender and film, with an emphasis on production and representation. Within the context of British film and cinema I'm interested in women's involvement in the production process and questions of agency, authorship, gender and production cultures, and textual femininities/screen representations of women. I have published on these topics in the *Historical Journal of Film, Radio and Television*, *Feminist Media Studies*, *Women's History Review* and the *Journal of British Cinema and Television*. My recent monograph *Julie Christie* examines questions of performance, creative labour and feminism in the actress's films (BFI-Palgrave, 2016). I am currently Principal Investigator on a major AHRC-funded study 'A History of Women and Work in the British Film and Television Industries, 1933-1989', and work as Associate Professor in Film and Media at the University of Leeds.

Delphine Bénézet studied English and film studies in France, England, and Canada where she gained her PhD at the University of Montreal. She has taught film studies and comparative literature at the University of Essex, King's College and Queen Mary, and is now an independent scholar working at the London School of Economics. She is the author of *The Cinema of Agnès Varda: Resistance and Eclecticism* (2014). She is currently working on a project on feminism and girlhood in contemporary films by Céline Sciamma, the Coulin sisters, and Claire Simon.

Paula Blair is a Lecturer in Film Studies at Lancaster University and holds a PhD in Film & Visual Studies from Queen's University Belfast. Her research interests lie in mediatized conflict and convergences between cinema and visual art. She is particularly drawn to the ways marginal or hidden events and experiences are brought to light by artists and filmmakers who themselves operate on the peripheries of production, distribution and exhibition systems. Her publications include *Old Borders, New Technologies: Reframing Film and Visual Culture in Contemporary Northern Ireland* (2014), which won the 2012 Peter Lang Young Scholars in Film Studies competition.

Katie Bird is a doctoral candidate in Film Studies and English at the University of Pittsburgh. She holds BA degrees in English and Film production from Loyola Marymount University in Los Angeles. Katie worked as a filmmaker and in a number of production capacities from camera operation, to editor, to production coordinator before returning to graduate school. She also holds an MA degree in Literary and Cultural Studies from Carnegie Mellon University. Her dissertation focuses on the history of film style through film production workers' theories of craft labor and technology.

Naomi Bolser is a Photography Lecturer and film-maker. She has worked in teaching for 15 years and made independent film for over 20 years. Naomi is interested in young women's film making education. She is in her fourth year of a part-time practice based PhD at the University of Leeds. The title of her thesis is, *Is there a tradition of women's independent*

moving image practice? An exploration of practice and archive as social history. The main elements of Naomi's study are creating an online archive of women's independent moving image, creating a public screening programme of films, making work and a theoretical analysis of how and why women have engaged in independent film production.

Jilly Boyce Kay is a Research Associate in the Department of Media and Communication at the University of Leicester. She has published her research on gender histories of talk-based British television, including articles in the journals *Feminist Media Histories* and *Critical Studies in Television*. She is currently co-editing a collection of essays on memory and visual culture, to be published with McFarland in 2016.

Jenny Brownrigg is Exhibitions Director (2009-) and a researcher at The Glasgow School of Art. Her current research is on 1930s' Scottish documentary photography and film-making, in particular three women film-makers and photographers who focused on rural communities: MEM Donaldson, Jenny Gilbertson and Margaret Fay Shaw. All lived independently for years with the Highland & Island communities they were recording. This research places their methodology and work within a national and international context, and examines if their approaches and methods differed from their better known male contemporaries. At Glasgow School of Art, and previously Duncan of Jordanstone College of Art and Design, Dundee (2002-2009) as a curator she has devised and delivered exhibitions, events, public art commissions, artist residencies, publications that work across contemporary art, design and architecture with practitioners at all stages of their careers. Past exhibitions have also considered how to bridge the contemporary and the historical, such as creating opportunities for artists to engage with the archive. In 2015 she had a chapter, 'Contemporary Curating in a Heritage Context', Gold, MS & Jandl, SS (Eds.), published in 'Advancing Engagement; A Handbook for Academic Museums Vol.3', Museums Etc. She has written art reviews for Afterall, MAP and for online. Further writing and information on her research and curatorial work can be found www.jennybrownrigg.wordpress.com <http://www.gsa.ac.uk/research/cross-gsa-profiles/b/brownrigg,-jenny/> and <http://radar.gsa.ac.uk/view/creators/459.html>

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Alissa Clarke is Senior Lecturer in Drama in the School of Arts at De Montfort University, and a member of the Cinema and Television History (CATH) research centre. Her research interests include: classical Hollywood cinema, contemporary body-based performance practice and performer training, feminist and gender theory and performance practice (live and on film), and documentation of performance. She has published articles in these areas in journals, including *Theatre, Dance and Performance Training*, *The Drama Review* and *The Journal of Writing in Creative Practice*.

Steve Chibnall is Professor of British Cinema and Director of De Montfort University's Cinema and Television History (CATH) Research Centre. He has written or edited twelve books - most recently *The Historical Dictionary of British Cinema* (2013, with Alan Burton) -

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Shelley Cobb is Associate Professor of Film and English at the University of Southampton. She is the Principal Investigator of the AHRC-funded four-year research project 'Calling the Shots: Women and Contemporary Film Culture in the UK, 2000-2015'. The project is producing detailed reports on the number of women working on British films since 2003 and interviewing 50 women about their careers in filmmaking. From this research, Shelley will be producing a book on women and co-productions in the UK film industry. Shelley has published widely on women filmmakers, film adaptation, celebrity culture and chick flicks. Her books include *Adaptation, Authorship and Contemporary Women Filmmakers* (2015) and the edited collection *First Comes Love: Power Couples, Celebrity Kinship and Cultural Politics* (2016). She serves on the board of the Women's Film and Television History Network and the advisory boards for the I.B. Tauris book series 'Visionaries: Thinking Through Female Filmmakers' and the open access journal *Film Criticism*. Shelley has published widely on women filmmakers, film adaptation, celebrity culture and chick flicks. Her books include *Adaptation, Authorship and Contemporary Women Filmmakers* (2015) and the edited collection *First Comes Love: Power Couples, Celebrity Relationships and Cultural Politics* (2016). She also serves on the board of the Women's Film and Television History Network, and on the advisory boards for the I.B. Tauris book series 'Visionaries: Thinking Through Female Filmmakers' and the open access journal *Film Criticism*.

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Tamara Coy co-created the teleplay *Trouble and Strife* (2005) along with Nathalie Smith, working with director Scott Winant in Hollywood. She subsequently completed her MFA from National University, La Jolla, CA in 2009 with a focus on fiction and screenwriting. She currently serves as Assistant Professor of English at Kentucky Wesleyan College. She has produced student original plays and short films as well as developing screenwriting and film production courses. She has hosted indie film festivals and hopes to expand the screenwriting program at her institution. She divides her time equally between England and the States and is currently developing another teleplay which explores concepts of sexuality, gender, identity, and feminist theory.

Monica Dall'Asta is Associate Professor of Film and Television Studies at the University of Bologna, Italy. She is the author of *Trame spezzate. Archeologia del film seriale* (Limina Award as Best Italian Book in Film Studies in 2009). She is co-editor, with Jane Gaines and Radha Vatsal of the Women Film Pioneers Project. In 2008 she edited a new Italian translation of Alice Guy's *Memoires* (*Memorie di una pioniera del cinema*) and the first collection on women filmmaking in Italian silent cinema (*Non solo dive*). She has written widely on the history of film theories (Dziga Vertov, Sergei Eisenstein, Jean Epstein, Walter Benjamin, André Bazin, Jean-Luc Godard, Guy Debord). She is presently working with Alessandra Chiarini on a special issue of *Feminist Media History* on women in found footage.

Alex Davis is a doctoral candidate in the Cinema Studies department at NYU's Tisch School of the Arts. His research primarily examines the intermedial relations of cinema, painting, and music throughout the period of the Long Sixties (1959-75), particularly as they relate to the

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Andrew Dawson teaches film studies and documentary filmmaking at the University of Greenwich. His recent work focuses on the United States motion picture industry with studies of runaway production and post-war strike patterns, and British media workers and oral history. His latest two publications are an edited collection of essays with Sean P. Holmes, *Working for the Global Film and Television Industries: Creativity, Systems, Space, Patronage* (London: Bloomsbury Academic, 2012), and 'Challenging Lilywhite Hollywood: African Americans and the Demand for Racial Equality in the Motion Picture Industry, 1963-1974', *Journal of Popular Culture* 45, 3 (December 2012).

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Lyndsay Duthie has worked as a TV Executive Producer with credits for ITV, BBC, C4, C5 and SKY - specialising in producing factual entertainment formats with 20 years experience. Lyndsay's career began at ITV originating and producing hit programmes from talk shows through to documentaries set on death row. Lyndsay then founded her own company, Ice Blue Media. She has also served on the Board of Directors for Women in Film & TV (WFTV) and is a speaker/judge at events such as Royal Television Society, International Emmys and Sheffield DocFest. In 2013 Lyndsay took up post as Course Director for the University of Hertfordshire's Film & TV Programme and led the course to their first success at the Royal Television Society Awards as winners of the best drama. Lyndsay then went on to win the Vice-Chancellor's Award for *Excellence in Advancement of Student Experience and Graduate Success*. Lyndsay has presented her research at international conferences in USA and Australia – and has recently secured a publishing deal for *The TV Studio Production Handbook* due for publication by I.B Tauris in 2016.

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Christine Gledhill was Professor of Cinema Studies at Staffordshire University and since then Visiting Professor at Jawaharlal Nehru University, New Delhi, New York University and University of Sunderland. She has written on feminist film criticism, melodrama, and British cinema, publishing in 2003 *Reframing British Cinema, 1918-1928: Between Restraint and Passion*. She has published on early stardom, the film actress and recently, scriptwriter Lydia Hayward. With Julia Knight she coordinated the establishment of the AHRC funded Women's Film and Television History Network--UK/Ireland and co-organised the first of the *Doing Women's Film History* conferences, held at University of Sunderland in April 2011. She has recently co-edited with Julia Knight, *Doing Women's Film History: Reframing Cinema Histories Past and Present* (University of Illinois Press) and is currently working with Linda Williams on an anthology, *Melodrama Unbound*, to be published by Columbia University Press.

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of in the 1970s - for the Film Society in Trondheim, Norway. She is currently working as a programmer for Minimalen Short Film Festival in Trondheim, and a PhD candidate at the University of Trondheim with the proposed project "The Camera and the Kitchen: Investigating the Norwegian Women's Cinema".

Sarah Hill is an AHRC Cultural Engagement Fellow on the 'Raising the Profile of British Women Amateur Filmmakers' project based at the University of East Anglia (UEA). Her PhD, undertaken at UEA, explored constructions of young femininity in contemporary British cinema in the twenty-first century.

Professor Emerita Michele Hilmes taught media and cultural studies at the University of Wisconsin-Madison for twenty-two years. Most of her research and publication has centered around media history, with an emphasis on radio and sound studies and on transnational media flows. Her books include *Radio Voices: American Broadcasting 1922-1952* (1997), *Network Nations: A Transnational History of British and American Broadcasting* (2011), *Only Connect: A Cultural History of Broadcasting in the United States* (4th edition, 2013), and most recently *Radio's New Wave: Global Sound in the Digital Era* (2013). She was a 2013-14 Fulbright Research Scholar at the University of Nottingham, England, working on the subject of British/American television co-production. Current projects include co-editing *Contemporary Transatlantic Television Drama* with Dr. Roberta Pearson (University of Nottingham) and Dr. Matt Hills (University of Aberystwyth) as well as a history of the American radio feature, in the research stage. With Dr. Mia Lingren (Monash University) she is co-editor of *The Radio Journal: International Studies in Radio and Audio Media* and is Conference Director of the Radio Preservation Task Force, a joint project of the Library of Congress and the National Recording Preservation Board. In November 2015 she was the recipient of the University of Texas-Austin's Wayne Danielson Award for outstanding contributions to the field of communication study.

Sean P. Holmes teaches in the Film and Television Studies programme at Brunel University. His research focuses on the history of work and workers in the commercial entertainment industry. He is the author of *Weavers of Dreams, Unite: Actors' Unionism in Early Twentieth-Century America* (Urbana: University of Illinois Press, 2013) and the co-editor (with Andrew Dawson) of *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage* (London: Bloomsbury, 2012).

Vanessa Jackson is a former BBC series producer, and now course director of the BA (Hons) Media and Communication, and degree leader of Television at Birmingham City University, teaching practical television production skills to undergraduates. She is studying, part-time, for a practice based PhD at Royal Holloway, in television historiography, under the supervision of Professor John Ellis. Her research interests include the history of television, as well as the uses of social media in community history projects. She has also published on the use of social media in enhancing student employability, and student engagement.

Marc David Jacobs has been the historian and archivist for the Centre for the Moving Image since 2012, and is part of the organising committee for the biannual Edinburgh International Film Audiences Conference. He is currently part of the organising team of the Edinburgh International Film Festival's history project, with particular attention to how the work of female directors has been presented and promoted throughout the Festival's nearly 70-year history. He has been proud to attend both previous DWFTH conferences, as well as co-present at the second.

Judith Jones worked for Granada Television as a Production Assistant in the 1980s and her programme credits included *World In Action*, *Disappearing World* and *Coronation Street*. She studied for an MA in Women's Studies and her subsequent research included an analysis

of the difficulties faced by working mothers in the British television industry in the 1990s. She is also the co-author of an oral history of *Coronation Street* published by Macmillan in 1990. Having begun her academic career as a senior lecturer Judith was appointed Director of the Liverpool Screen School at Liverpool John Moores University in 2010. Since 2014 she has worked as a freelance oral historian as well as serving as a non-executive director on a NHS Clinical Commissioning Group.

Lorna Jowett is a Reader in Television Studies at the University of Northampton. She is co-author with Stacey Abbott of *TV Horror: Investigating The Dark Side of the Small Screen*, author of *Sex and the Slayer: A Gender Studies Primer for the Buffy Fan*, and editor of a forthcoming collection about time on television. She has published many articles on television, film and popular culture, and is particularly interested in genre and representation. Currently, she is working on a book examining gender in the new *Doctor Who* universe.

Ursula-Helen Kassaveti was born in Athens in 1980. She holds a BA in Greek Literature (Athens School of Philosophy), a MA in Cultural Studies (National & Kapodistrian University of Athens, Department of Communication and Media Studies). At the same department she completed her Ph.D. thesis in Film Genre Theory, Sociology & Cultural Studies. Her research interests revolve around Genre Theory, Narratology, Popular Culture, Visual Culture and Folklore. She is a research fellow at the University of Patras and a tutor at “Kostis Palamas” Longlife Education Programme.

Lisa W. Kelly is a Lecturer in Television Studies at the University of Glasgow. She is the co-author of *The Rise and Fall of the UK Film Council* (Edinburgh University Press: 2015) and *The Television Entrepreneurs: Social Change and Public Understanding of Business* (Ashgate: 2012). She has published work on the television sitcom and recently led an RSE-funded project on ‘Shaping Scotland’s Talent: Change, Flexibility and New Pathways in the Screen Industries’.

Julia Knight is Professor of Moving Image at the University of Sunderland and Director of its Centre for Research in Media and Cultural Studies. She was co-founder of the Women's Film & TV History Network – UK/Ireland and co-organiser of the first Doing Women's Film History conference in 2011, both with Professor Christine Gledhill. Her research focuses on the distribution and promotion of independent/artists' moving image, including the work of the UK women's distributors Cinema of Women, Circles and Cinenova. A selection of primary research material from the women's distributors can be found on her Film & Video Distribution Database at <http://fv-distribution-database.ac.uk>.

Christina Lane is Chair and Associate Professor of the Department of Cinema and Interactive Media and Director of the Norton Herrick Center for Motion Picture Studies. She is the author of *Feminist Hollywood: From Born in Flames to Point Break* as well as numerous journal articles and chapters in edited volumes. Her most recent publication (co-authored with Josephine Botting) is “What Did Alma Think: Continuity, Writing, Editing, and Adaptation” (in *Hitchcock and Adaptation*). She is currently writing a biography entitled “Hitchcock’s Phantom Lady: The Life and Career of Joan Harrison” for Chicago Review Press.

Joy Leman was a Senior Lecturer in film and television history at the University of the Arts, London College of Communication. Her research has focused on issues of gender and class in British television drama during the 1950s and 1960s. She has published articles on how gender and representation functioned at that time in British television drama. Earlier research projects included a study of women’s magazines and radio programmes in Britain during the key decades 1935-55. The relationship between the State, the media institutions and the production process has become of primary interest in her research over time; with particular

reference to oppositional possibilities inscribed within the dominant ideological codes and practices. This was a key element in her doctoral research undertaken as a study of production processes in television drama in Britain and France during the early period of the establishment of television as an industry in the 1950s and 1960s. She is now retired and living in France currently preparing some of the interviews and original material from this research for publication.

Emiliana Losma is a researcher in history of woman and history of cinema. She participated in Women and the Silent Screen in Bologna, Melbourne and Pittsburgh and at Doing Women's Film History Sunderland with a paper called *Women Directors in Italy: Indifference, Prejudice and Hostility*. She had written various article about silent cinema and women: about silent screen, *Sperduti nella folla. Critica e pubblico nelle riviste d'epoca* (Il Castoro, Milano, 2007), *Bianca Virginia Camagni. Strategie di libertà* (Bianco e Nero, n.570, 2012) and about history of woman *Donne di carta* (Edizioni Seb 27, Torino, 2010) and the biography of Angiola Massucco Costa (Consiglio Regionale del Piemonte, Torino, 2013).

Shona Main trained as a journalist at D.C. Thomson & Co. Ltd where she was pop editor of *Jackie* magazine. She studied law at Dundee University and after completing her legal diploma and a family law research project for the then Scottish Office she worked as a parliamentary advisor for social work in Scotland. She moved back into journalism in 2008 and a few years later began experimenting with filmmaking. She has been commissioned to make short campaign films for the charities Includem and Action for Children. Returning to the island of her childhood, she filmed her first film *Clavel* (2013), a portrait of the Shetland crofter James Robert Sinclair of Clavel. This has been shown at 27 festivals and events including Screenplay, Cinefringe, Inverness Film Festival, the Hebridean International Film Festival, Dundee Literary Festival and the Sands Cinema. Inspired by the Shetland filmmaker Jenny Gilbertson who filmed Shetland crofters in the 1930s and the Inuit of North West Canada in the 1970s (when she was in her 70s), she is currently researching and filming a biography of this pioneer filmmaker. With financial assistance from the Dundee Visual Arts/Craft Makers Award Scheme and the Centre for Scotland's Land Futures she has begun work on a film that revisits the enduring practice of cutting and burning peat as seen in Gilbertson's *Peat, from Hillside to Home* (1932).

Gina Marchetti teaches in the Department of Comparative Literature, School of Humanities, at the University of Hong Kong. Her books include *Romance and the "Yellow Peril": Race, Sex and Discursive Strategies in Hollywood Fiction* (University of California, 1993), *Andrew Lau and Alan Mak's INFERNAL AFFAIRS—The Trilogy* (Hong Kong: Hong Kong University Press, 2007), *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens* (Philadelphia: Temple University Press, 2006), and *The Chinese Diaspora on American Screens: Race, Sex, and Cinema* (Philadelphia: Temple University Press, 2012).

Natalia Martínez Pérez is Research Fellow at the Department of Journalism and Film, Television and Media Studies at Universidad Carlos III de Madrid. She has recently completed her Ph.D. dissertation about women creators of television fiction during Spanish transition to democracy.

Rona Murray is completing her PhD at Lancaster University, a comparative study of contemporary women film directors. She has published a chapter on Agnès Varda in the *Freeze-frame* collection, *Women, Celebrity & Cultures of Ageing* (Palgrave Macmillan). She is working on articles for publication on Kim Longinotto and Lena Dunham. She is a member of the Steering Committee for the Women's Film and Television History Network and is currently acting as Blog Editor and Resources Officer for its website. She has programmed women-centric film events in the North of England for a number of years, most recently acting as one of the organisers for Lancaster's *Hear Me Roar* feminist arts festival.

Henry K. Miller is the editor of *The Essential Raymond Durgnat*, and is a regular contributor to *Sight and Sound*. His work has appeared in *Framework* and the *New Review of Film and Television Studies*. He has a PhD from Birkbeck, University of London, and was awarded a postdoctoral fellowship from the Paul Mellon Centre for Studies in British Art on the strength of his thesis. He teaches film at Anglia Ruskin University and at the University of Cambridge.

Dalila Missero is a PhD Student in Visual, Performing & Media Arts at University of Bologna. Her research project, supervised by Giacomo Manzoli, focuses on Italian cinema and specifically investigates sexualization in movies during the 60s. In June 2015, she presented her paper 'The Italian Cinematic scalata al sesso. Paths Of Investigation In Eroticism and Popular Culture During the 60s' at ASMI post-graduate Summer School, hosted at University of Reading. In 2014, she was awarded an MA degree in Visual Arts, with honours, at IUAV University of Venice, with a dissertation on Italian popular filone mondo movies.

Giuliana Muscio (full) Professor of Cinema, University of Padua, Italy; Visiting Professor at UCLA, and University of Minnesota. PhD in film at UCLA. Author of *Hollywood's New Deal* and of the forthcoming *Napoli/New York/Hollywood*, and of works both in Italian and English on film historiography, women screenwriters in American silent cinema, American film, screenwriting, film relations between USA and Italy. Member in the past of the European program Changing Media, Changing Europe, and of the Steering Committee of the Women and Silent Screen program.

Christopher Natzén (PhD) has a degree in cinema studies from Stockholm University. He has worked at the National Library of Sweden since 2009, from 2014 at their Collection and Research Development Division. He works with several infrastructural projects to facilitate access. He is responsible for KB's pilot work of giving access under an ECL. He is also part responsible for the site filmmarkivforskning.se under a grant from Riksbankens Jubileumsfond. His current research is focused on the establishment of a Swedish cinema music culture in the early 1900s.

Sarah Neely is a Senior Lecturer in the School of Arts and Humanities at the University of Stirling, where she is member of the Centre for Scottish Studies and the Centre for Gender and Feminist Studies. Her research explores various aspects of Scottish cinema, including experimental cinema and artist moving image works, film adaptation, and rural cinema histories. She is currently engaged in two three-year research projects (both funded by the AHRC): one investigating British silent cinema and the transition to sound (led by Laraine Porter at De Montfort University), and another looking at the history of the Highlands and Islands Film Guild (led by Ian Goode at the University of Glasgow). She has also written extensively on the work of the Scottish women filmmakers. She is the editor of *Margaret Tait's Poems, Stories and Writings* (Carcaret, 2012) and recently completed a monograph on Tait's films (Peter Lang, 2016). Other recent publications include chapters and articles on Isobel Wylie Hutchison and Jenny Gilbertson (*Films on Ice*, ed. Scott MacKenzie and Anna Westerstahl Stenport, 2015), and Ruby and Marion Grierson (*Media Education Journal*, 2014), as well as more general writing on Scottish women filmmakers (for *Ripples on the Pond*, an exhibition at Gallery of Modern Art Glasgow, with Glasgow Affiliates, 2015).

Elinor Parsons is a Senior Lecturer in Drama at De Montfort University and a member of the Cinema and Television History research centre. Her research focuses on adaptations of Shakespeare with a particular focus upon danced works, but she has also sought to develop connections with her teaching by considering theatrical productions and screen adaptations of Renaissance and contemporary drama. She analysed Clio Barnard's *The Arbor* alongside

Alan Clarke's *Rita, Sue and Bob Too* at the previous Doing Women's Film and Television History II conference.

Fiona Philip is Visiting Lecturer in the School of Media and Communication, University of Leeds. She's previously worked as Research Fellow on the AHRC-funded project *Pararchive: Open Access Community Storytelling and the Digital Archive*, also at Leeds. Fiona is interested in using archives to tell different stories (her PhD drew on the Bryher and HD Papers at the Beinecke Library, Yale to re-consider the life and literary and cinematic works of the little-known modernist impresario, Bryher (1894-1983)). She's currently researching Elisabeth Bergner's move to Britain and her stage and screen work in the UK post-1933. Fiona's published on copyright in the digital age and the queer politics of POOL's 1930 silent film, *Borderline*.

Laraine Porter is Senior Lecturer in Film Studies at De Montfort University, where she is PI on a major three-year AHRC project, 'British Silent Cinema and the Transition to Sound: 1927-1933' in partnership with the University of Stirling. Her current research interests are linked to the project and include cinema technology, labour relations and the re-organisation of the industry and production practices during the transition. Her key focus is on the effects of new sound technology on personnel; performance and performers, music and musicians along with the shifting aesthetics and styles of British cinema and the specific impact on women both in front of, and behind the camera. She has written on women cinema musicians and personnel in this period. Laraine is also the director of the British Silent Film Festival, which has been running since 1998 in association with the BFI and which seeks to bring British cinema before 1930 back into the public domain and promote academic and historical research into this field. She has co-edited several volumes on British silent cinema and is currently a co-editor on the forthcoming Routledge Companion to British Cinema. Her professional background is in cinema exhibition and she was the Director of Broadway Media Centre in Nottingham between 1998 and 2008 prior to her move into HE.

Ingrid Ryberg, Ph.D. in Cinema Studies and filmmaker, is a researcher at Department of Media Studies, Stockholm University and Valand Academy, University of Gothenburg. Her two projects "Between *The Girls* and *Amorosa*: Swedish film feminism 1968-1986" and "Queer Moving Images", both funded by the Swedish Research Council, explore feminist, lesbian and gay film cultures in Sweden in the 1970s and 1980s, resulting both in academic publications and in the forthcoming documentary *Abortion Prevention*. Recent publications include a chapter in *Feminisms* (Mulvey and Backman Rogers, 2015) and forthcoming articles in *Porn Studies Journal*, *Studies in European Cinema* and *Journal of Scandinavian Cinema*. Her dissertation, *Imagining Safe Space: The Politics of Queer, Feminist and Lesbian Pornography* (2012), investigates queer, feminist and lesbian pornography and is based on her own participation as one of the filmmakers in *Dirty Diaries: Twelve Shorts of Feminist Porn* (Engberg et al. 2009). Ryberg is also co-director of the dragking documentary *Dragkingdom of Sweden* (Ekman & Ryberg, 2002).

Emma Sandon teaches film and television history at Birkbeck College, University of London. As part of her doctorate on early British television, she drew on oral recordings and interviewed members of the Alexandra Palace Television Society. She has published two articles from this research: 'Nostalgia as Resistance: Taking Early British Television Seriously. The Case of the Alexandra Palace Television Society and the BBC.' (Helen Wheatley, ed, I.B.Tauris 2007); 'Experimental television at Alexandra Palace: the BBC and its Light Entertainment programming', *Television, the Experimental Moment. From Invention to Institution 1935-1955* (Gilles Delavaud and Denis Marechal, eds. 2011).

Isabel Seguí is a second year PhD student at the Department of Film Studies (University of St Andrews). She researches Andean cinematic practices, from a feminist approach. Her work

has been published in peer-reviewed journals such as *Archivos de la Filmoteca* (Spain) and *Revista Cine Documental* (Argentina).

Sally Shaw lectures in Film, Media and Political Philosophy at the University of Portsmouth. Her research is concerned with black Britain in Film, Television and Theatre. She has published articles in *Historical Journal of Film Radio and Television*, *Critical Studies in Television* and *Crossings Journal of Migration*.

Billy Smart currently works as Research Officer on the AHRC-funded 'Forgotten British Television Drama, 1946-82' at Royal Holloway, and from 2010 to 2013 worked on the 'Spaces of Television: Production, Site and Style' project at the University of Reading. His book (co-written with Leah Panos) *Space and Place in 1970s Television Studio Drama* is due to be published by Palgrave Macmillan. Work has included studies of the role of the director, representations of lesbianism in early British TV drama, the development of drama made on Outside Broadcast in the 1970s, the work of the BBC Audience Research Unit, the changing visual form of soap opera and how the theatrical conventions of Brecht, Chekhov and J.B Priestley were altered by studio practice when adapted for television.

Phyll Smith is a PhD candidate at the University of East Anglia. He writes on the cultural politics of fringe media texts - those ancillary or unofficial media (by)products and their producers and consumers: Non-feature film products of the 1930-40s such as Serials and newsreels, and their print tie-ins and commentaries, in comics, programmes, and magazines; and unofficial publications such as political pamphlets, fan magazines and cartoons.

Margherita Sprio studied Fine Art at Goldsmiths (University of London) and The Slade School of Art (University College London) and showed her work internationally before going on to gain her Ph.D. at Goldsmiths. She moved from making photographic and film works to writing and teaching about film and visual culture. She is a Senior Lecturer in Film History and Theory at University of Westminster and teaches film practice and theory as well as the relationship of film theory to photography, contemporary art and philosophy. Her research interests relate to the politics of cinema and art, globalization and diaspora, cultural/sexual difference and transnationalism. She is the author of *Migrant Memories – Cinema and the Italian Post War Diaspora in Britain* (Peter Lang, 2013). She is currently working on a book about feminist politics and experimental cinema, called *A Certain Tendency in British Women's Experimental Cinema*.

Shelley Stamp is author of *Lois Weber in Early Hollywood* (2015) and *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon* (2000), as well as over 20 articles and book chapters on early cinema, women's filmmaking, feminist historiography, and film censorship. Founding Editor of *Feminist Media Histories: An International Journal*, Stamp is Professor of Film & Digital Media at the University of California, Santa Cruz, where she currently holds the Pavel Machotka Chair in Creative Studies.

Ingrid Stigsdotter is a researcher affiliated to the Department of Media Studies, Stockholm University, where she conducts research on women in Swedish film history for publication on the Swedish Film Institute's Nordic Women in Film portal, due to be launched in spring 2016 and (from 2016) a project on European City Films. In October 2014 she co-organised the symposium "Making the Invisible Visible in a Digital Age" at Filmhuset in Stockholm. She has a PhD in Film Studies from University of Southampton and her research interests include reception, representation and feminist approaches to film history.

Lisa Stead is a Lecturer in British and American Cinema at the University of Exeter. Her research primarily focuses on the relationships between literature, gender and audiences in the early and interwar periods, focusing on intermedial relationships between women's film and print culture. She has published articles on literature and regional cinema-going, fan

cultures, and film and literary archiving, and is co-editor (with Carrie Smith) of *The Boundaries of the Literary Archive* (Ashgate 2013). Her monograph, titled *Off to the Pictures: Cinemagoing, Women's Writing and Movie Culture in Interwar Britain*, is forthcoming with Edinburgh University Press (2016). She is co-investigator on the AHRC Connected Communities project Lost Spaces.

Emy Takada is a third-year doctoral student at the University of Pittsburgh. She is a native Brazilian from São Paulo, who is of Japanese heritage. Her research interests include the practices of women filmmakers in Brazil, the representation of Brazilian culture, society and art through the lens of film studies and film adaptations of Latin American literature. She previously worked in the film and TV industries, serving as a producer at Hybrid Cinema and developing content for TV networks such as the Discovery Channel.

Yvonne Tasker is Professor of Film and Media Studies at the University of East Anglia where she is also Dean of Arts and Humanities. She has published widely on gender and popular culture. Recent books include "The Hollywood Action and Adventure Film" (Wiley-Blackwell, 2015) and "Gendering the Recession: Media and Culture in an Age of Austerity" (ed. with Diane Negra, Duke University Press, 2014). She is currently working on projects around British filmmaker Jill Craigie and the representation of nurses and nursing in WWI film cultures.

Sue Thornham is Professor of Media and Film at the University of Sussex. She has published widely on feminism, film, and media and cultural theory. She is author of *Passionate Detachments* (1997), *Feminist Theory and Cultural Studies* (2001), *Approaches to TV Drama* (2004, with Tony Purvis), and *Women, Feminism and Media* (2007). Her most recent book is *What if I Had Been the Hero? Investigating Women's Filmmaking* (2012). She is currently working on a book on space and place in women's filmmaking.

Lizzie Thynne is Reader in Film at Sussex University. She is a film-maker and her work has been widely shown on television and in galleries, exhibitions and festivals. Her recent feature documentaries include *On the Border*, 2012 (on her Finnish mother 's history *JMP Screenworks 4*) and *Brighton: Symphony of A City*, a modern take on a the classic silent genre which premieres at Brighton Dome with a live performance of the music by Ed Hughes (Brighton Festival commission, May 2016). The surrealist photographer Claude Cahun, and her stepsister/lover/collaborator, Marcel Moore, were a passion for many years and the subject of Thynne's film *Playing a Part* (2005) and several papers including in *History of Photography*, and *Papers of Surrealism*. *Playing a Part* has contextualized major exhibitions of the artists' work including at the Jeu de Paume, Paris and the Centre Virreina de L'Imatge, Barcelona. Thynne has contributed to the development of practice-led research in the media field and supervises PhDs in this area. She was video director for *Sisterhood and After: The Women's Liberation Oral History project*. She has written on women's employment in television (*Feminist Review* 99), on lesbian representation on screen as well as reflective essays on her own film work (in *Jump Cut* 53, and in the collection, *L'epuiselement du biographique*). She is currently developing a book on documentary and history and a project on one of the first women documentary directors, Jill Craigie. She leads the MA Digital Documentary at Sussex.

Elisa Uffreduzzi is an independent scholar and lecturer at the University of Florence, where she completed her Ph.D on dance in Italian Silent Cinema. She is a contributing author to and co-editor of a special issue (n. 9, 2014) of *Immagine – Note di Storia del Cinema*, film journal of the Italian Association for Film History Research (AIRSC), devoted to dance in silent cinema. She is also a member of AIRSC and of the National Syndicate of Italian Film Critics (SNCCI).

Non Vaughan Williams is a digital media lecturer at Swansea University, and is employed by the university and the Coleg Cymraeg Cenedlaethol (a national umbrella organization for Welsh medium teaching). Non graduated in Welsh from Aberystwyth University before embarking on a career as a researcher and producer in radio and television production. She has produced documentaries, light entertainment and live content for the BBC and S4C. After entering higher education she has lectured at undergraduate and postgraduate level combining her production experience and academic interest to ensure a vibrant and innovative curriculum as well as opportunities to enrich student experience with industry input. Non is working towards a PhD qualification focusing on 'The Contribution of Women to Public Service Broadcasting in Wales during the Long Sixties' and her broadcasting experience offers an unique position from which to research female pioneers of the period. Non will present a paper on the career of Nan Davies, a female broadcasting pioneer in Wales. Both were brought up in the same rural community of Tregaron in West Wales – and both attended Aberystwyth University before embarking on a broadcasting career with the BBC.

Jennifer Voss is a PhD candidate in Drama and Film at De Montfort University, and is funded by the AHRC in partnership with Midlands 3 Cities. Jennifer's doctoral research, which uses performance theory to build upon a traditional film studies approach to cinema history, focuses on actresses' performance of emotion during the transition from silent to sound cinema in Britain and America.

Helen Warner is a lecturer in Cultural Politics, Communications and Media Studies at the University of East Anglia. Her research interests include gender and production culture, fashion, costume, and celebrity culture. She is the author of *Fashion on TV* (2013) and editor of *The Politics of Being a Woman* (2014 with Dr Heather Savigny).

Helen Wheatley is Associate Professor in Film and Television at the University of Warwick. She researches television history and aesthetics and is the author of *Spectacular Television: Exploring Televisual Pleasure* (IB Tauris, 2016) and *Gothic Television* (MUP, 2006) and the editor of *Re-viewing Television History: Critical Issues in Television Historiography* (IB Tauris, 2007) and the co-editor of *Television for Women: New Directions* (Routledge, 2016 - with Rachel Moseley and Helen Wood). She recently co-directed the AHRC research project 'A History of Television for Women in Britain, 1947-89' and the HLF funded exhibition 'The Story of Children's Television from 1946-Now'.

Professor Linda Ruth Williams teaches film in the English Department at the University of Southampton. She is author of five books including *The Erotic Thriller in Contemporary Cinema* (2005) and Steven Spielberg's *Children* (forthcoming), is co-editor of *Contemporary American Cinema* (2006), and has published articles on gender, sexuality, censorship and British and American genre cinema. She is co-investigator on the major AHRC-Funded Research Project, *Calling the Shots: Women and Contemporary UK Film Culture 2000-2015*.

Melanie Williams is Reader in Film Studies at the University of East Anglia. She is the author of *David Lean* (2014, Manchester University Press) and is currently co-investigator on the AHRC-funded project 'Transformation and Tradition in British Cinema of the 1960s: Industry, Creativity, and National Branding'.

Helen Wood is a Professor in Media and Communication at the University of Leicester. She is the author of *Talking with Television: Women, Talk Shows and Modern Self-Reflexivity* (2009), *Reacting to Reality Television: Performance, Audience and Value* (2012, with Beverley Skeggs) and the co-editor of *Reality Television and Class* (2011). She has also published on the findings from her AHRC funded project (with Dr Rachel Moseley and Dr Helen Wheatley) on 'The History of Television for Women 1947-1989'; these articles have appeared in *Media History*, *Screen* and *Critical Studies in Television* and the forthcoming edited collection *Television for Women* (Routledge).

Natalie Wreyford is currently Research Fellow on the AHRC funded “Calling the Shots: Women and Contemporary Film Culture in the UK, 2000-2015” at University of Southampton. Using data provided by the BFI, this project will analysis the participation of women in six key roles in the British film industry. Natalie’s research interests are centred on access to work and equality of opportunity in the creative industries with a particular focus on gender and film. She is concerned with the mechanisms that uphold inequality and the impact on what is seen on screen. My recently completed PhD at King’s College London explores the gendered contexts of screenwriting work, in order to understand the continued deficit of female screenwriters. Natalie worked in the UK film industry for over 12 years, including in senior roles at the UK Film Council and Granada Films. She commissioned one of the first film industry reports into the lack of women screenwriters. She is a member of “Raising Films”, an organization seeking to improve the situation of parents in the film industry, particularly mothers. She is also a committee member and the social media officer for the Women’s Film and Television History Network, part of the AHRC’s Improving Cultural Work network and a voting member of BAFTA.

Dr Ellen Wright is a Vice Chancellor’s 2020 Lecturer in Cinema and Television History at De Montfort University, Leicester. She has taught film studies, media studies and photographic theory and specialises in the study of female film stardom, leisure industries, consumer culture and broader social contexts surrounding Hollywood cinema in the early, to mid-twentieth century.